



# DRAMATIC MIRROR



DECEMBER 30, 1916

PRICE TEN CENTS



FANNIE WARD



### THIS WEEK'S MIRROR COVER

*There may be no special significance in the fact that Fannie Ward's first dramatic role, in "Pippino," at an early age, was that of Cupid. It is certainly true, however, that Miss Ward has won the deep regard of film playgoers by her remarkable characterizations in Lasky photoplays, even as she became a favorite in the legitimate prior to her screen career.*

*Though Fannie Ward was born in St. Louis, Mo., she made a distinct theatrical success in London, under the management of George Edwards. She became one of the most sought-after actresses in the British metropolis, and thereafter alternated between Europe and America.*

*Her most striking pictures have been, perhaps, "The Cheat" and "The Marriage of Kitty," both Lasky productions, released on the Paramount Program. She will shortly be seen in "Betty to the Rescue," another Lasky photoplay. In private life she is Mrs. Jack Dean, her husband also being a Lasky star.*





# THE NEW YORK DRAMATIC MIRROR



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## THEATERS TO THE HIGHEST BIDDER

**Flood of Plays Brings Abnormal  
Offers for Houses in Broadway  
Neighborhood**

The big producing managers are becoming more managers than producers. At least, that is the opinion shared in certain theatrical circles consulted by THE MIRROR. Whereas formerly the largest firms devoted as much attention to the presentation of plays as to the managing of playhouses, this season finds them occupied almost solely with theatrical management. And the productions which they have made have been chiefly of a musical nature.

"By this arrangement," said an experienced theatrical manager to a MIRROR representative, "the big firms have practically nothing to lose and everything to gain. They are guaranteed against financial reverses resulting from the failure of plays presented in their houses, and they take good care that their own productions are of such a nature that very little financial risk is entailed. Therefore, you find that nearly all their producing activity is centered upon musical pieces. Musical attractions, whether operetta, musical comedy, or revue, are in great favor in New York, and it must be a particularly poor piece that fails to draw profitable patronage."

"It was pointed out that conditions have changed to a great extent in the last six years. Instead of having more theaters than attractions, we now have more attractions than theaters, but the plays are being produced by newcomers. In fact, for every theater in New York to-day, there are three or four productions. As a consequence many attractions have been compelled to bring their Broadway engagements to a close long before their popularity gave signs of waning, in order that other attractions which have been circling impatiently around New York might obtain representation here."

"No wonder," said THE MIRROR's informant, "that new theaters are being built. Why shouldn't they be when they are such profitable enterprises for their owners and managers."

"We have the unusual situation this season of witnessing producers frantically bidding against each other for a playhouse. At one time Oliver Morosco, Madame Nazimova, and Helen Arthur, who directs the American destinies of Gertrude Kingston in 'Great Katherine,' were all endeavoring to lease the Lyceum Theater, and as Mr. Morosco was the highest bidder, he naturally succeeded in renting the house."

"There is no sentiment attached to the rental of a theater. You may be an intimate friend of the manager or owner and your production may be a particularly worthy one, in its authorship as

## GOOD SEATS NOT TO BE BOUGHT AT BOX OFFICES

**Mirror Canvass of Popular Plays Indicates That Ticket Agencies  
and Hotels are Chief Distributing Centers for  
Desirable Orchestra Reservations**

That the box-offices of theaters housing successful plays are of slight service to prospective patrons, and that good orchestra seats may be purchased only from ticket agencies and hotels at advanced prices, is a contention again brought to the fore by a disgruntled theatergoer writing to a New York newspaper over the initials, A. U. B.

Through a representative, THE MIRROR has investigated the accusation that the box-office is becoming a superfluous part of theaters where it is the custom to dispose of seats to hotels for weeks in advance, and found that the complaint is about ninety per cent. justified.

The letter reads in part: "It has now become impossible to get any good seats at any successful play for less than \$3, \$3.50, and \$4, and on Saturday nights \$4 is about as little as you pay for even a moderately good place."

"To go to the theater for tickets now is simply a farce, 'nothing nearer than the fourteenth row,' is the usual reply. And yet the other evening, after calling up the theater, several hotels and theater ticket offices, I finally obtained six tickets for \$23 to see a 'show' set in the simplest scenery, with the quietest sort of dressing and no particular stars. There were also a good many seats vacant in the orchestra and only one box filled."

This statement of a personal experience follows the expressed wish of the writer that it were "possible to use words so burning, so unusual, so convincing as to attract the attention of the whole public to the subject of buying theater tickets."

THE MIRROR representative asked for what are generally considered good

seats—from the fourth to the seventh row—for several of the most popular current productions. The result of the canvass is significant. As "The Century Girl" is credited with being the most patronized of the present shows, the representative inquired at the box-office of the Central Park West playhouse for two seats on a night (Monday), judged as the poorest of the week, just two weeks distant. He was informed that the best obtainable was the twenty-first row. Then he asked for the best seats for any night, no matter how far in advance. He was told that the same row was the best available.

Another big success, "Turn to the Right" at the Gaiety, was then visited, and the best pair of tickets that could be bought for as far in advance as the seats were on sale was the thirteenth row. The representative could sit one row farther back to see "Miss Springtime," playing at the New Amsterdam. The twelfth row was obtainable at the Astor, housing "Her Soldier Boy," and just up Broadway a step at the Globe, Laurette Taylor could be seen in "The Harp of Life" from the eleventh row.

Tickets two weeks from the date of purchase could be secured for the twelfth row of the Winter Garden, and the thirteenth row for "The Thirteenth Chair" could be bought at the Forty-eighth Street. The box-office man at the Thirty-ninth Street Theater had two in the ninth strip of seats, and THE MIRROR man could have wept and laughed at David Warfield in "The Music Master" at the Knickerbocker, also in the ninth row.

### "HEARTS OF ERIN" PREMIERE

"Hearts of Erin," music by Victor Herbert, book and lyrics by Henry Blossom, will be publicly shown for the first time in Cleveland, O., Jan. 1. Mr. Herbert will conduct the orchestra at the opening performance. Joe Weber is the producer.

### "WOMAN OF TO-DAY" CLOSES

With only one week to its credit, "A Woman of To-Day" closed in Baltimore last Saturday night, Dec. 23. Parts of the play will be rewritten, and there will be several changes in the cast, as suggested by the trial performances. Later in the season Selwyn and Company will try the piece again preparatory to a metropolitan presentation.

## U. S. PREMIERE OF "THE WANDERER"

**European Production Coming  
To Manhattan Opera House  
After "Ben-Hur"**

Following the engagement of "Ben-Hur" at the Manhattan Opera House, which will terminate, Jan. 13, the theater will be closed for nine days, preparatory to the American premiere of "The Wanderer," Jan. 23. Originally produced in Berlin by Max Reinhardt and also presented in Warsaw, Moscow, and at the University of Liege in Belgium, the play is being brought here by William Elliott, F. Ray Comstock and Morris Gest.

"The Wanderer" was written by Maurice V. Samuels, and is founded on William Schmitz's "Der Verlorene Sohn," being the biblical parable of the Prodigal Son.

A really notable cast has been engaged, including Nance O'Neill, Florence Reed, Beverly Sitgreaves, Clara Blandick, Lottie Pickford, Ethel Mantell, Elza Frederic, James O'Neill, William H. Thompson, Charles Dalton, William Elliott, Lionel Braham, Pedro de Cordoba, Macey Harlam, Frederick Lewis, Sydney Herbert, Frank Andrews, Frederick Burton, Henry Duggan, Walter Gibbs, Edward Martyn, John Morrissey, and 200 others. The dances will be arranged by the Kosloffs, and the scenery and costumes have been designed by Stern, of the Kammerspiel Theater, Berlin, and the Renaissance Theater, Paris.

### NEW PRODUCING COMPANY

Papers were filed at Albany last week for the incorporation of the Plymouth Producing Company, a new concern that will shortly enter the legitimate field. Ezra B. Eddy and Lea Herrick are behind the venture, while others are said to be interested.

The first production will be a three-act drama, along entirely new lines, and rehearsals will begin immediately after the holiday season.

### HEIN GETS PARK

The negotiations that Silvio Hein began a few weeks ago have not been wasted time and energy, as he has finally secured the Park Theater for his production of "The Merry Wives of Windsor." The Shakespearean piece will follow "Little Women" into the Columbus Circle theater on Jan. 8. He has been very anxious to bring "The Merry Wives of Windsor" into New York and particularly desired to have the Park. Nor do Mr. Hein's plans end here for he is contemplating the production of Du Maurier's "Peter Ibbetson." Then there will be a few more productions when this is finished, the titles of which are not announced.

## AS WE WERE SAYING—

By Mademoiselle Manhattan

intention of peevish at the architectural detail of Mr. Belasco's lovely theater, I only meant to describe a tender little picture for which the playwright-manager unconsciously posed. Surrounded by some half dozen children, two climbing for a seat on his knee, the rest leaning affectionately against him, Mr. Belasco, with an air of gentle perplexity, sat in one of the inner offices that line the hallway to Mr. Roeder's sanctum. Expectancy, anguished doubt, and the deathless hope of childhood mingled with the looks of adoring wistfulness with which each little chap studied Mr. Belasco's face.

I suspect that the overlord of the Belasco stage was selecting the two tots who rush across stage in a mad race with the curtain between the acts of "The Little Lady in Blue," but from the benignant and Christmassy smile that wreathed Mr. Belasco's gentle lips, I am sure that he engaged every blessed one of the quivering kiddies. The one insurmountable impossibility to our Mr. David is to disappoint a child, and I am just as certain as if Ben Roeder had told me so with wrath in his voice, that the pay roll is burdened with four understudies for the two lucky little curtain boys.

go to some of the resorts for dancing, where the price of a ticket is the only qualification for admittance.

From Shamokin, Pennsylvania, if you happen to know where that may be, comes a witty letter from Father Whalen, parish priest of coalfield town. After a few pleasant words about my brilliant predecessor, Madame Critic, Father Whalen tells me an appalling story of how the church and stage almost came to a divorce in his town. Not long ago Father Whalen was invited to attend a rehearsal of a drama of the uplift type, which he warmly approved in a letter to the management. "This play cannot fail to touch the human heart to high issues," wrote the clergyman in concluding his letter. Last week, as he went the rounds of his parish, the horrified rector was painfully shocked to encounter numbers of flashy lithographs of an airy beauty very lightly clad, who braved the December blasts standing on one gay toe with the other "pointing," as his reverence expressed it, "to quarter to six." The local bill poster had mixed his paper, and posted beneath this dizzy damsel of the French Follies, Father Whalen's approving paragraph.

MARION COAKLEY,  
Scoring in "Little Women."

OTTO KRUGER,  
As He Appeared at Five.

THE New York Theater Club certainly outclubbed its clubbiest traditions at its Yuletide luncheon the other day, when with Mrs. Whitman, the lovely wife of our Governor as chief guest of honor, are also included at the speaker's table, presidents of all the New York woman's clubs, including the three perfectly harmonious candidates for presidency of the City Federation. It was with the usual sniff of pride that I noted that the most fascinating women present were not only theatergoers but theater actresses, who like Mrs. Agnes Arden, Mary Shaw, Susanne Westford and Amelia Bingham are also beloved club officers. By the way, Gladys Gilbert, the particular pet of the Theater Club, and pupil of Mildred Holland, who is official "coach" for the organization, made her last appearance as an amateur at the Christmas luncheon. Miss Holland tells me that Miss Gilbert has just been placed under long contract by Sam Forrest for Cohan and Harris.

Mr. Forrest, who knows a good thing when he sees it, recognized native talent plus Mildred Holland's inspired teaching in Miss Gilbert's amateur performance and will see to it that she has a chance to show her mettle in one of the Cohan and Harris companies.

One of the prettiest and most Christmassy things I have seen in a month of Christmas Sundays chased away the frown that always impairs my personal appearance when I climbed the appalling stairs that lead to the Belasco offices, the other day. There is only one earthly thing more wearisome to the flesh than climbing the Belasco stairs, and that is being caught in the Belasco elevator when that obstinate cage stops to rest between floors. But I didn't begin this paragraph with any

The Sixty Club is going to out-Sixty itself in its special dance for New Year's eve at the Ritz Carlton, and Freddy Zimmerman, Edgar Selwyn, Harry Warner, Charles Cherry, and Max Lang Meyers, who are President Rumsey's managing committee for the event, announce that unlike previous New Year parties, this will not be a fancy dress or masquerade affair.

The invitation list is scrutinized with unusual care and every fashionable man in town seems to be rushing the committee for a chance to get his name inscribed on a guest card. The subscription list is closing to-day, so if you haven't "seen" Miss Wanda Christy, the lynx-eyed secretary of the club, you must gnash your disappointed teeth in outer darkness on New Year's eve or

I call your attention to the accompanying photograph of Otto Kruger, the talented young chap who plays the title role in Captain Kidd, Jr. Any remarks you like to make about prophetic shadowings of his present success as the pirate's namesake, or the psychological aspect of the picture, may be uttered without fear of offense to the management. It isn't often that a five-year-old is able to realize in his early career as a leading man the maddest, gladdest dream of his young life, but that happy fortune has certainly come to Mr. Kruger, who is the most attractive young chap on our stage at this moment and who still looks exactly like his baby picture only more so.

A Belasco first night is to me exactly

like the head of Charles the First in Dickens's immortal Mr. Dick. I simply can't keep it out of my memorial. Frances Starr's brilliant premier at the Belasco was as fascinating an event as the season is likely to bring about, and the audience was as dazzling as possible. The only regular first-nighter conspicuous by his absence was D. Jim Brady, whom everybody missed, of course.

Among the newlyweds were Charles Emerson Cooke and Gladys Hanson, who has been Mrs. Cooke for the eight shortest months of her life; Gertrude Quinlan, who has recently become Mrs. Harry O'Neill, and the Robert Hilliards, who still look like a honeymoon couple, although Mr. Hilliard has been the happiest of men for almost two years.

In a box with Mr. Belasco's daughter, Reina Belasco Gest, were Mr. and Mrs. Baldwin Sloane, James Sullivan, Miss Mollie M'Grath and the evening's one best beauty bet, Virginia Harned Courtenay. Of course, all the critics were present, Mrs. Louis de Foe being mistaken for Governor Whitman's lady all over the place, and Mr. Welch and James Ford, twin stars of the literary and dramatic New York *Herald*, looked wiser than any one else in the world except Lawrence Reamer of the *Sun*. Architecture was there in the stalwart person of Harry Allen Jacobs, who designed the new monastery for the Friars; Sculpture sent Roland Hinton Perry and Robert Aitken; Literature contributed all the highbrows in captivity except only Walter Prichard Eaton; the stage lent a galaxy of beauty in Louise Drew, Marjorie Wood, Elsie Ferguson, Grace George, Leonore Harris, Betty Barker, dainty Irene Fenwick, Dorothy Donnelly and more picture stars than I could count.

Dramatists present included  
(Continued on page 5)

KITTY BROWN, WILLIAM HOLDEN, AND ELSIE FERGUSON,  
Playing in "Shirley Kaye" at the Hudson Theater.

White, N. Y.



## MRS. FISKE IS HOPEFUL

Leading Actress Believes that American Playwrights are Gaining in Imagination and Power

"Meet me at the Times Square subway station at half-past ten o'clock," said the solicitous press representative, "and that'll give us plenty of time to reach the Bronx Opera House for the final curtain." An impossible adventure, you think, if one is to see merely a play. But, perhaps, it's a personality—indeed, one of the greatest personalities of the American stage—in addition to the play, at the other end—doesn't that alter the situation, doesn't that transform inconvenience into a pleasure?

We agreed to the arrangement un-



LATEST LIKENESS OF MRS. FISKE.

protestingly. And at a time when we ordinarily are hastening homeward we were on our way to the Bronx Opera House—and Mrs. Fiske.

We approached the theater just as the audience was streaming out from the performance of "Erstwhile Susan." What! A line of automobiles in front? Yes, and more than we had seen at a Broadway playhouse this season with the exception of first-nights.

"Hurry," said our guide, "before she resigns herself to the ministrations of her maid." And before I had time to catch the casual criticisms of the crowd we rushed back stage, through the sitting-room of the dreary homestead with its photograph of Barnaby occupying a dominant position on the wall, up a narrow, twisting iron stairway, and to a dressing-room unmistakably labelled "No. 1."

The curtain was lifted, we were ushered in, our pilot discreetly withdrew, and—

"Are you encouraged by the success of 'Erstwhile Susan' to believe, at times, that a genre school of drama may be developed in America?" A glittering generality, indeed, but it had no dazzle for Mrs. Fiske!

She replied in her familiar staccato manner and with a smile that was faintly tantalizing, that the play of the Pennsylvania Dutch was a significant step in the right direction, a feeling after the right in the representation of commonplace American life. So many and varied types and settings of American life to be depicted, were there not?

Circumspect, church-going New England; provincial, hum-drum, philosophical Middle West; proud and reminiscent South and the rough, radical but sincere West. By the very extensive geographical boundaries of the country and the heterogeneous kinds of people living therein, there could not arise any one type of genre play.

That our playwrights were rapidly gaining the imagination, the intellectual power and the confidence in America to draw upon the rich material all around us, she was absolutely certain. A great, great future is ahead of the American drama and it will be realized when our playwrights recognize the theater as the most democratic of the arts and as such make it a part in the life of the whole people.

It was not difficult to discern, so she said, that, at present, we are either too assiduous in fashioning our dramas after the great works of the Europeans, without possessing their knowledge of psychology, or in adhering too closely to the traditions of Broadway—traditions that demand constant novelty and change with no concern as to the superficiality of the thought back of them.

She continued that it is hard, doubtless, to discriminate; to draw the line between proper philosophic dulness and the flashy, melodramatic style. But between these two lies a vast, unoccupied province. The success manifested in "Erstwhile Susan," she said, in the management of incidents, in the sketching of character, and in the humanness of the dialogue, shows plainly enough that playwriting talent may not be wasted in the representation of the commonplace. She would not class the play as perfect. It has its faults; but the humanity is there, and the language so typical that it stands in that class of productions for which there is a call and a need.

Mrs. Fiske is confident that there are men writing to-day in America who

will fill the vacancy that exists. She has known of one or two who have made an effort and placed themselves near the top, but, who, failing of a complete triumph, never attempted again.

The suggestion that the Great American Play—if it should ever come—will be concerned with life as it is lived in any small American town met with an enthusiastic response.

She agreed that the small town was distinctly American, and that a play which accurately represented it, its people and their lives, might come nearer to that vague title than anything else. It is a field practically untouched in drama, though in fiction writing it has long held a dominant position. Were our playwrights, she believed, to attempt to depict American small town life from their own viewpoint rather than that of Broadway, a better understanding of the artistic aims of the theater could be established in this country.

She was glad that the critics—the thinking, careful critics, had united of late in censuring certain efforts at portraying American life.

We are waiting, as she said, for our Moliere. The pool is inviting, but no one steps in. Those writers who have caricatured us have done something; they, who have paraded events which have occurred in families, though they made manifest their own barrenness of invention, yet showed observation; and, in some instances, characters have been drawn nicely and carefully.

But, after all, she concluded, what matters in drama is the genuineness of the emotion that is reached; rules are of no concern; if the play succeeds in getting into one's heart, it is a work of art. All shop-talk of technique in the world never extends the human interest in drama or literature one iota. In other words, we must find and maintain the lyric note.

To feel life; to express life—those are the problems set up for us and if we Americans can keep playwriting and acting incidental to life itself, then and then only will we become great artists.

So saith Mrs. Fiske.

LOUIS R. REID.



Gertrude Kingston, N. Y.  
At Maxine Elliott's Theater.

### FIELDS IN SERIOUS ROLE

Comedian Will Forsake Farce for First Time in "Bosom Friends"

Ever since the days long ago of the famous Weber and Fields partnership when Lew Fields played a "straight" part in one of the travesties given in the old Music Hall, he has had an unquenchable desire to forsake low comedy and appear in characters containing depth and breadth impossible on the musical comedy stage. Not until now has his ambition been realized. The announcement that he will star himself in "Bosom Friends" embraces the fact that he will assume a serious role throughout an entire production for the first time in his career.

The vehicle for his advent into drama is said to be a comedy replete with heart throbs, and the part that the famous farceur will play contains a carefully proportioned amount of comedy and pathos, something on the style of "The Music Master." "Bosom Friends," was written by Frank Mandel, who also wrote "The High Cost of Loving," in which Mr. Fields appeared a few seasons ago.

Rehearsals have been progressing quietly at the Booth Theater and the production will open in Albany on New Year's Day. The supporting company includes Mathilde Cottrelly, Kathleen Comegys, Helen Reimer, Frank Sylvester, Walter Walker and Jean Shelby.

### AS WE WERE SAYING—

(Continued from page 4.)

Willard Mack, Margaret Mayo, Anne Caldwell, John Golden and a chap who looked like Winchell Smith disguised as a millionaire, "Maisie" Craven, who helps her husband write plays when he is busy acting, and lots of others.

The reverend clergy was represented by Father Francis, Rabbi Wise, Bishop Gailer and several anointed others. The bar sent two of the Untermeyers, A. Lincoln Jacobs, Job Hedges and former Judge Lauterbach, while journalism contributed to the dignity of the evening Sam. Williams of the *Evening World*, Irving Lewis, Editor Hornblow of the *Theatre Magazine*, Norman Mack, who owns the *Buffalo Times*; Arthur Brisbane, who manages the Hearst papers when Mr. Hearst (as at present) is in California, and Don Marquis, who spatters the brightest ink in town in the *Sun Dial*. In addition to these, of course, there was that favorite-at-large, Sydney Smyth, without whom no first night is complete—and there you are.



HORACE BRAHAM AND FRANCES STARR.  
Scene from "The Little Lady in Blue."

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**PUZZLED MANAGERS AND THE ROAD**

How to please New York and Keokuk in the same degree with the same play is as much of a problem as it ever was.—New York Sun.

**F**OR Keokuk, read the names of any one or two stands on the road. The citation from the esteemed Sun is an extract from one of its editorials, the substance of which is, that the New York manager has suddenly opened his eyes to a puzzling fact, that the Keokuk playgoer will come to New York and pay big money to see a play which he couldn't be hired to see if it were put on in his home town. The New York manager is represented as being in a quandary as to why what is stated is true.

Why should there be any puzzle about it? Human nature has the same length and breadth and shade in Keokuk that it has in New York. When a man goes away from home, and especially if the object of his mission is pleasure, his first act on reaching the joyland is to buy what he wouldn't buy at home, and pay more for it. He doesn't mean to be pessimistic, but if he gets home without having been trimmed in the city he feels as if his trip was a failure. If he fails to get to one show he goes to another. He may have his preference, but if he doesn't get it, he takes the next. He does not have the same opportunity of getting the best as the man who is on the ground, consequently he usually gets the best he can.

The New York manager who is puzzled over this condition will find other reasons why the Keokukite pays to see his play here where he won't at home, and one of these is that the New York production is not the same when it reaches Keokuk. This has been stated before and in the columns of THE MIRROR. We do not attempt to explain it, unless it is, that the Keokuk man knows by intuition that an all-star cast on Broadway loses much of its stellar brilliancy when it goes on the road.

It is a good deal easier to fool a man away from home than it is to rope him in where everybody knows him.

**EASY WAY TO FAME**

**A** FEW lines of type the other day contained the information that Joseph T. Miles, an actor who was known on the stage as Joe Hayden, had died in Santa Rosa, Calif., at the age of 70 years.

He may have been known on the stage as Joe Hayden, and his immediate friends and kin, if kin he had, may have known him as Joe Hayden, but the world, or that part of the world which lines up along the streets where the hands go by playing familiar airs, know him as the man who wrote "There'll Be a Hot Time in the Old Town To-night."

The pedagogue who was trying to get a scion of nobility to understand that he must get up early in order to make vulgar fractions come out all right—that there was no easy way—was correct as to "figgers." And the same rule governs in nearly every line of life, except the making of a popular song. The playwright struggles and when the labor is over his real troubles begin—when he meets the producer. And then the producer must make good to the people. Sometimes a recast is necessary—a complete change of plot, and of title, so that the last stage of the production bears no resemblance to the first, and then the question comes up, "who did it?"

But the song writer comes, if he comes at all, in a sunburst. He becomes famous, if at all, over night. The words of the song may be meaningless; but if the genius that creates an air which will catch the popular fancy when the fancy is off guard—has that one touch, leap or whatever it may be called, the author becomes as famous as if he had labored for years in other fields. The

name of the author may not last in the light, but the song doesn't die. It may be canned, or forgotten now and then, but sometimes an orchestra or a band will revive it, and the audience or the street takes off its hat.

Who wrote it? You may not answer the question at once, or at all. But the song itself—the air or words, or both, never die. Then a long while after you read, as you did the other day, that John Miles died. Miles? you ask. Somebody says, "Yes, Miles who wrote 'There'll Be a Hot Time in the Old Town Tonight.'"

Why, of course. The fame of a song writer just happens—the song itself—the air or words, or both, never die.

**RAUS MIT THE DRUM**

**T**HE women at the University of Chicago are, we assume, getting ready to put the drama at the highest possible altitude. We are not advised as to the extent or arrangement of the curriculum by which this is to be done. Evidently, however, from information sent in, they propose to begin at the bottom, or the back, for the Dean of the women of the University starts out with the assertion that the drum is an immoral instrument. As the drum is one of the big noises of an orchestra, we infer that the Dean proposes to have it removed. The elimination of the big sounder may be the short cut, or the longest way around, to the elevation of the drama, although we don't see what this will have to do with the play.

If the Chicago University women are going to do clean-up work for the drama, and insist upon beginning in the orchestra, there are other mechanisms under the footlights which can better be spared than the drum.

**THE RIALTO 18 YEARS AGO**

If I had my wish on New Year's Eve, there would be a repetition of the New Year's Eve on Broadway after the performance of "Trelawney of the Wells" at the Lyceum, on the last night of the year of 1898. If you were here then you will recall that the Lyceum was sneaked away on Fourth Avenue near Twenty-third Street. The manager was an old friend whom I had known when he shuffled the cards in the box-office of the Columbia Theater in Chicago when Will J. Davis was manager. In a reminiscent meet that afternoon he asked me to fill a chair in his box that night. The play was in its first American run, having opened the Lyceum a few weeks before—Nov. 22. You know, of course, that Pinero wrote it, and that it has never failed to go to the heart of any audience that saw it.

Of course, again, if you ever saw it, you know that the orchestra plays all through the acts the air of the delicious old song, "Ever of thee I'm fondly dreaming." The air was not written for the play, but the play would not be "Trelawney of the Wells" to some of us who are watching our steps with care, without the air.

When the play was over my friend to whom I was indebted for the most delightful New Year's Eve in my New York life, was waiting. If I do not quote him exactly it will make no difference, but it was something like this: "Come on. The most beautiful snow scene you ever saw is on." As we hurried out great flakes were falling lazily—a fit closing scene of the last hours on the calendar. The barbarians had not yet violated the sweet solemnity of the occasion. The departing audience of the Lyceum was humming or whistling "Ever of Thee." We started up to Madison Square and the multitude there had taken up the strain. We walked over to Broadway. The dazzle of light along the course was robed with the white mantle, and in every block the crowd in some way had caught the infection of "Ever of Thee." The first Rector's, quite unpretentious then, was on the way and we went in. Somewhere an orchestra was playing "Ever of Thee," and it chimed with the tinkle of the glasses on the tables. The barbarians were still in leash—not a horn blow had broken the harmony.

Stop and read the cast of the play at the Lyceum that night.

Tom Wrench—Edw. J. Morgan  
 Ferdinand Gadd—Wm. Courtleigh  
 James Telfer—Geo. C. Boniface, Sr.  
 Augustus Colpoys—Chas. W. Butler  
 Rose Trelawney—Mary Mannering  
 Avonia Bunn—Elizabeth Tyree  
 Mrs. Telfer—Mrs. Chas. Walcott  
 Imogen Parrot—Hilda Spong  
 O'Dwyer—Grant Stewart  
 Denzil—Thos. Whiffen  
 Mortimer—Louis Albion

Hunston—Douglas J. Woods  
 Brewster—Maude Knowlton  
 Hallkeeper—J. Hollingsworth  
 Sir William Gower—Chas. Walcott  
 Clare de Foenix—Helma Nelson  
 Trafalgar Gower—Ethel Hornick  
 Capt. de Foenix—H. S. Tabor  
 Mrs. Mossop—Mrs. Thos. Whiffen  
 Ablett—John Findlay  
 Charles—W. B. Royston  
 Sarah—Blanche Kelleher

Of that roster there are still living, Chas. W. Butler, Mary Mannering, Elizabeth Tyree, Grant Stewart, Louis Albion, Douglas J. Wood, H. S. Tabor, Mrs. Thos. Whiffen, John Findlay.

There may be more, but Boniface, Sr., and Thos. Whiffen are gone; Hilda Spong and Mary Mannering and that gentle spirit, Mrs. Thos. Whiffen, are playing somewhere tonight.

When it was over and I was far away, removed from the din, I wrote a story about the night when Broadway was in the spell of "Ever of Thee."

An appreciation of that story is among my papers—the sentences brief and tender and signed, "C. F.," to whom Death was beautiful as he saw it walking the great deep.

FRANK H. BROOKS.



# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

## "SHIRLEY KAYE"

Comedy in Four Acts by Hurlbert Footner, Produced by Klaw and Erlanger at the Hudson Theater, Dec. 25.

T. J. Magen	William Holden
John Rawson	Lee Baker
Stukely	William Leno
Mrs. Magen	Mrs. Jacques Martin
Daley Magen	Kitty Brown
Paul D'Anchise	Victor Benoit
Shirley Kaye	Elsie Ferguson
Elmer Kaye	George Backus
Mrs. Dingwall	Douglas Patterson
Mrs. Baylis	Kibbel Winthrop
Peters	Lawrence Wood
The Earl of Hamelin	Ronald Byram
Carol Vinton	Corinne Barker
Mabel	Helen Erskine

The way of a maid with a man was revealed again, as the popular, if not novel theme, of Elsie Ferguson's vehicle in which she returned to New York on Christmas night. Taking her role only into consideration a happier choice could hardly have been made to display the remarkable talents of this truly American actress. But considering the play as a whole it is to be regretted that a less conventional piece could not have been found for the edification of Miss Ferguson's many admirers who go to see her no matter what she happens to be appearing in.

Shirley Kaye is quite unlike any part Miss Ferguson has done before. She is not the upsetting influence of a small town as in "A Strange Woman," nor is she the woman of lowly origin as in "Outcast"; neither does she resemble "Such a Little Queen." In this play she portrays a wealthy society girl with a mind of her own and with the ability to make all men do her bidding. You will find a new expression of her charm in this latter part—what would seem a new beauty and a refreshing directness and the faculty for making every mother's son in the audience silently place himself in the role of her leading man, which is played on the stage by Lee Baker.

Nothing is so valuable to an actress as personality, but nothing so limits her variety—generally. Miss Ferguson has the ability of jumping over this hedge into the free fields of versatility, still seated on her capable steed—marked personality. She does not let herself overshadow her role, but paints a portrait.

Hurlbert Footner, a young New York author, has written, as his initial dramatic offering, a feminist comedy that is mildly amusing, notwithstanding the plot which shows worn spots from frequent use. The contrast of people on two levels of social life and the handling of a group of men by a clever woman will always meet with some interest and Shirley Kaye has all the men but one under her influence. This one man is rather hard for her to tame, until the last act. He will not be ruled by a woman, not he, and he will not let anyone of the opposite sex interfere with his business. But in the closing act of the play the asbestos descends on his capitulation to her wiles.

"Shirley Kaye" is not a subtle play. It is really very obvious. The skeleton possibly could be set down in this manner: Act I—"Who are you?" Act II—"See I'm a rich aristocrat and you are a common person," Act III—"I'll save papa's railroad and win you in spite of yourself," Act IV—"Take me." Fill this in with some very amusing dialogue and you have the play. The author also skates on the thin ice of probability in so far as he has a young girl totally ignorant of business methods suddenly versed in all the intricacies by merely reading Boyd on railroad management, or control, or something. An unconventional introduction to John Rawson accidentally enables Shirley Kaye to meet the man who is slated to succeed her father as the president of the something or other railroad. A band of capitalists under the leadership of T. J. Magen—old T. J.—are endeavoring to oust paternal parent Kaye as the guiding influence of the road. To save him the proxies of the majority of stockholders must be secured, and this his daughter sets out to do.

Old T. J.'s family are social climbers and Shirley realizes that the most effective way to get the powerful man on her side is through this channel. She influences a number of the stockholders to sign over their voting powers to her, but she needs many more to obtain the necessary majority. So she commits social blackmail, or pinkmail at least, and the magnate finally donates the votes that he controls, under pressure from his daughter, for whom Shirley has arranged several invitations to mingle in the set she desires and a marriage with an Earl.

But John Rawson, the wild Westerner, cannot see things her way and what makes it more difficult, he has fallen in love with the girl. But in the last act, in a trite situation, the author has Shirley Kaye finally win her man. In this last scene of love making there are those touches of banter, of coquetry and of tenderness so well done by both Miss Ferguson and Mr. Baker that the age-old game takes on a freshness.

The role of T. J. Magen's plebeian wife is remarkably well characterized by Mrs. Jacques Martin and she quite runs away with one of the acts. Lee Baker is a strong and convincing westerner and the rest of the cast contribute some good acting.

## "A KISS FOR CINDERELLA"

Fancy in Three Acts by J. M. Barrie; Presented by Charles Frohman at the Empire Theater, Dec. 25.

Mr. Bodie	Morton Seltin
Our Policeman	Norman Trevor
Miss Thing (Cinderella)	Maude Adams
Man with a Board	David Torrence
Man with a Coat	Wallace Jackson
Mrs. Maloney	Ada Bonnell
A Coster	Robert Fulton Carter
Marie Therese	Theodore De Comb
Gladys	Thelma White
Delphine	Edith Alden
Gretchen	Katherine Davidson
A Godmother	Angela Ogden
Dr. Bodie	Katherine Brook
Danny	Dallas Anderson
Lady Charlotte Warrenton	Maude Leslie

Maude Adams is here in a Barrie play, not another "Peter Pan," nor a "What Every Woman Knows," nor yet a "Legend of Leonora"; but something with a little bit of each of these, for "A Kiss for Cinderella" is unmistakably Barrie in a mood of infinite charm and whimsy and kindly humor. Only one man could have written such a delectable combination of fantasy and fact, such a mingling of the dream world and reality, and there never was—there never will be—one is tempted to state in extravagant appreciation—such a wistful Cinderella as Maude Adams. An evening of rare delight is in store for those who visit the Empire.

The meaning of "A Kiss for Cinderella" may be called elusive, and so it is, just as thoughts are elusive on the border land of slumber; but one cannot well be definite and treat of fleeting, half realized longings, which by their very nature defy exact analysis and must wither in the presence of matter-of-fact, questioning reality. Barrie continues to be the dramatist of dreams, of subtle emotions of spiritual strivings in a physical world, and the wonder of his work is that he succeeds in being at once so spiritual and so human.

The story of "A Kiss for Cinderella" is not easily told. It is not the kind of a story that can be sketched in a few words without omitting pretty nearly everything that comprises the fine substance of thought and sentiment and the delicious vagaries of fancy. It is enough to state that Miss Thing (Cinderella) is an imaginative slavey, befriended by a kindly artist. She dreams of being invited to a ball where she meets her Prince Charming; nor does she allow the suspicions of an English policeman—who fears that the welfare of the land may be endangered by her mysterious boxes—to disturb her high hopes of love and fortune.

Then the dream comes true in an exquisite bit of fantasy; for Miss Thing, in a radiant gown of silver blue, trips airy down the palatial stairway and into the presence of a very bored Prince Charming, who is being urged by his royal, though cockney parents to select a bride. Applicants have been tagged number two and three, but there is no prospect of a number one until the Prince drops his heart on the point of Cinderella's dainty slipper and the bridal party assembles to gay music. Beautifully acted, superbly staged and conceived in a mood of wit and sensitive feeling, Cinderella's dream shows Barrie in his most characteristic mood and Miss Adams in her most irresistible humor.

But, of course, it is all a dream, and a very ill little slavey girl is taken to a sun-lit hospital in the county where her real Prince Charming comes in a blue uniform and a helmet and with a pair of slippers in place of an engagement ring. Somewhere there may be a prettier love scene than that played by Cinderella and the policeman, who becomes almost a poet, but we don't know where it is to be found.

Even in his whimsical fancies, Barrie does not ignore the war, which is so much a part of all life in England to-day; but in "A Kiss for Cinderella" it never becomes more than an undercurrent of tragedy. Norman Trevor, as the policeman, gives a capital performance, and for the rest the players are worthy of the play, which is saying a good deal.

## "THE LITTLE LADY IN BLUE"

Comedy in Three Acts by Horace Hodges and T. Wigney Percyval, Presented by David Belasco at the Belasco Theater, Dec. 21.

Admiral Addenbrooke	A. G. Andrews
Anthony Addenbrooke	Jerome Patrick
Captain Kent, R.N.	Frederick Graham
Joe Porten	Horace Graham
Baron von Loewe	Carl Seemann
John Speedwell	Charles Garry
Obbeldick	George Giddens
A Walter	Adrian H. Rosley
A Process Server	Harry Holiday
Landlord	Beland Houston
Anne Churchill	Frances Starr
Miss Quick	Lacy Beaumont
A Girl	Kleanor Pendleton

When the time comes for the writing of a biography of Frances Starr and a sympathetic chronicler takes stock of her contributions to the art of acting, her portrayal of Anne Churchill—the Little Lady in Blue—may be noted as the first memorable evidence of comedy gifts in an actress previously associated with emotional characterizations. The play is significant in the career of Miss Starr in that it reveals her versatility—her ability to turn from the torments of Becky and the perplexing ecstasies of Marie Odile to the demure, sweet and refreshingly wholesome naturalness of an ordinarily feminine and lovable girl. If Mr. Belasco selected this romantic play of England in the early part of the last century in order to convince the public of the possibilities of his star as a comedienne he may be satisfied with the result. But beyond that—beyond the engaging appearance of Miss Starr and perfect bits of acting supplied by George Giddens and A. G. Andrews—"The Little Lady in Blue" is inconsequential.

The authors, Horace Hodges and T. Wigney Percyval, fell far short of duplicating the charm of their "Grumpy." A too palpable artificiality, which even the atmospheric staging and masterly direction of Belasco could not cover, mitigates against the illusion one hopes to realize in any picture of life, however remote the period and romantic the story. It is not easy to surrender to mere external charms of setting and acting when a play is too obviously theatrical in its fashioning—and "The Little Lady in Blue" is obvious, almost as much so as though placards were hung on the stage, announcing "this is quaint," "this is charming," "this is prettily sentimental, please respond." The chief hope for plays such as this is with a young generation of theatergoers whose responsive, unquestioning hearts Mr. Belasco understands so well.

One paragraph is quite sufficient to give an idea of the plot thread spun in a leisurely manner through three acts. In the year 1820, a pretty governess, with "a little something in her eye" that is liable to cause embarrassment for a financially dependent woman, is forced to flee from her amorous German employer. She happens to encounter a crotchety old admiral who draws up a will leaving his fortune to his grandson only on condition that the youth alters his reckless life and regains his place in the navy. Anne happens (almost everything just happens) to meet the grandson at an inn, he falls in love with her and she conceives the happy idea of effecting his reformation, prior to marrying him in order to get the fortune. The plan works beautifully; then the Little Lady in Blue is apologetically repentant for having played the part of an adventuress and there is a pretty passage of sorrow and forgiveness preceding a mutual understanding.

In the first and second acts Miss Starr shows herself to be a comedienne of taste and discernment with a nice sense of whimsical humor. Then, as might be expected, she sounds a note of true feeling in confessing regret for her fortune hunting plan. The two other performances of striking merit are given by Mr. Giddens as the old sailor, an inimitable comic characterization, and Mr. Andrews as the admiral. Jerome Patrick is effective as the grandson, whereas for the rest there is an excellent company in a flawlessly staged production.



## MORBID DRAMA BY BATAILLE

"L'Amazonne" Commands Interest Despite Unpleasant Features—Other Plays in Paris

PARIS, FRANCE.—In a recent review of new plays, I said that if some of the leading French dramatists would but give us their latest works the theatrical season in Paris would be very much the same as in the days of peace. Henry Bataille has had the courage to do so, and his new play "L'Amazonne" is something of an event, commanding interest for many reasons.

There are probably few more curious figures in contemporary French drama than M. Bataille; few more brilliant, few as uncertain. Nearly all his plays are unpleasant, unhealthy even, yet they appeal strongly and he has given us some magnificent scenes in his early plays. He has occasionally stirred up such tremendous ideas, as in "Les Flambeaux," or been hopelessly wrong and lost himself in a meaningless sea of sensualism as in "La Phalène." "L'Amazonne" contains all his qualities and faults; poetry and mysticism mingling with a strange love of the sordid that has spoiled so much of his best work. Preeminently he is a pessimist. He cannot but see evil everywhere and his work reflects the unhealthy, unbalanced moral tendency that was poisoning France before the war.

If I remember rightly "L'Amazonne" was announced over two years ago and one must therefore suppose that M. Bataille rewrote the play in order to introduce the war element into his story. Ginette Iarbel, a valiant and energetic young girl, has been driven by the German invasion to seek refuge in the house of her cousins, the Bellangers, in the south of France. Bellanger and his wife Cécile are quiet folk who have lived uneventful lives and are approaching middle age. Into their peaceful household Ginette brings a note of restless discord. She is an Amazonne, ardent and masterful, and in Bellanger she awakens one of those evil, sickly passions that M. Bataille delights in drawing. To win her approval, Bellanger volunteers, although considerably over age, and leaves for the front regardless of his wife and daughter's appeal; regardless of everything, knowing that he will not return, but driven on by an imperious desire for this girl's admiration. He is killed. Among his papers Cécile discovers his secret and all her pride and grief turn to bitterness. She drives Ginette from the house.

The last act brings us six months after the end of hostilities. Here M. Bataille has introduced some disillusioning scenes of wounded soldiers and discontented people showing the miserable ruin that must ensue, with cruel probability. His cynicism shocked an audience that found it rather difficult to follow his dénouement. Ginette has become engaged to the Sous Prefet of the town, but while they are planning their future Cécile appears. She reminds Ginette that her husband sacrificed all in his passion for her. She must remain faithful to his memory; she has lost the right to happiness, and Ginette sends her fiancé away to consecrate all her thoughts to the love-martyr.

The fatalism of M. Bataille is heightened by a sort of weird lyricism, but none of the characters are very attractive. Ginette does not earn our sympathy; Bellanger is heroic from desire, not from patriotic motives; Cécile is jealous and vindictive. However, notwithstanding the indignation of the public at certain scenes in the last act, "L'Amazonne" bids fair to be an unusual success.

It was superbly played by one of those all-star casts for which the Porte Saint-Martin Theater has become famous.

Mme. Réjane was admirable as Cécile. She embodies the grief of all women with a simplicity and grandeur beyond praise. Mme. Simone is always a curious artist, but she is a little frail and lacking in power as the Amazonne. It was a delight to welcome Antoine back again after so many years. He lives his part with rare perfection and truth. The rest of the cast includes such well-known names as Louis Gauthier, Janvier, Renols and Mmes. Grumbach and J. Lion.

After some talk of making the theaters keep early hours to economize light, it has been decided at a meeting held by the Minister of the Interior and the theatrical managers of Paris, to close all theaters on Fridays.

The reception of "La Course du Flambeau" into the repertory of the Comédie-Française will be a source of gratification to all lovers of French drama. It is undoubtedly the greatest work of the late Paul Hervieu, whose curious dramas were at once amongst the most distinguished and literary of the day. Marriage, divorce, free love, and jealousy were the chief topics of his problem plays which combined masterly technique to a finished style. A certain coldness and lack of sensitive tenderness, together with a rather brutal sensualism of dialogue prevents one from deriving more than an intellectual pleasure in them. His characters are unsympathetic and while pondering sadly over the bitter tragedies of life that he presents, one never sheds tears at a Hervieu play.

"La Course du Flambeau" is the tragedy



"THE MAN WHO CAME BACK."  
Still Drawing Crowds to the Playhouse.

White, N. Y.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 30th

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	30
Belasco	The Little Lady in Blue	Dec. 21	13
Booth	Getting Married	Nov. 6	67
Bramhall	Keeping Up Appearances	Nov. 8	47
Casino	Follow Me	Nov. 29	39
Century	The Century Girl	Nov. 6	66
Cohan	Come Out of the Kitchen	Oct. 23	83
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	59
Comedy	Washington Square Players	Aug. 30	114
Cort	Upstairs and Down	Sept. 25	116
Criterion	Major Pendennis	Oct. 26	79
Eltinge	Cheating Cheaters	Aug. 9	169
Empire	A Kiss for Cinderella	Dec. 25	8
48th Street	The 13th Chair	Nov. 20	49
Fulton	The Master	Dec. 5	32
Gaiety	Turn to the Right	Aug. 17	160
Globe	The Harp of Life	Nov. 27	42
Harris	The Yellow Jacket	Nov. 9	36
Hippodrome	The Big Show	Aug. 31	213
Hudson	Shirley Kaye	Dec. 25	8
Knickerbocker	The Music Master (rev.)	Oct. 10	99
Little	Pierrot the Prodigal	Sept. 6	137
Longacre	Nothing But the Truth	Sept. 14	137
Lyceum	Midnight in the Garden	Nov. 28	40
Manhattan	Ben Hur (rev.)	Dec. 18	67
Maxine Elliott	Gertrude Kingdon Co.	Sept. 25	114
New Amsterdam	Little Women	Dec. 18	22
Park	The Man Who Came Back	Sept. 2	141
Playhouse	Portmanteau Theater Co.	Nov. 27	43
Princess	Treasure Island	Oct. 21	84
Punch and Judy	Good Gracious Annabel	Oct. 31	74
Republic	So Long Letty	Oct. 23	83
Shubert	Old Lady 31	Oct. 30	75
39th Street	Show of Wonders	Oct. 26	88
Winter Garden			

## COSTLY PRODUCTION READY

Preliminary Work on Julia Arthur's "Seremonda" Covers Six Months

The preliminary work on "Seremonda," the romantic play of the twelfth century which Julia Arthur will bring to the Criterion Theater Jan. 1, required six months. It is said that every detail of scenery, costume and other equipment was carefully planned under the personal direction of Miss Arthur, who summoned to her assistance students of note of the Troubadour period in Southern France, and who guided the workmen and artists in the preparatory labors.

Miss Arthur has staged "Seremonda" with the same regard for detail that marked her "More Than Queen." A Lady of Quality, and her memorable "Romeo and Juliet," investing more than \$50,000 in the production. The time of the play lends itself to coloring and picturesque, and an effort has been made to adhere to a distinct atmosphere in the staging of the seven scenes of the piece. The music is no small part of the offering and has been arranged with great care. In the cast of fifty-three are several vaudeville artists who have prepared special acts to harmonize with the time and action of the play, also operatic singers and a trained ballet in folk dances.

## LEVY-WHITE? MARRIAGE

Ethel Levy, the American actress, and Claude Grahame-White, the noted aviator and flight commander in the British Royal Flying Corps, were married on Dec. 21 at the London Registry Office. Friends of the couple were not surprised to hear of the wedding, as they have been markedly devoted to each other for some time.

Since her divorce from George M. Cohan in 1907, Ethel Levy has been seen but little in America. She has become extremely popular in London. It was she who took the "turkey trot" and the "rag" of this country to Europe.

Grahame-White's first wife was the former Dorothy Taylor, of New York, who divorced him in London last January. They were married in 1912. The aviator became famous in America at the international meeting held in 1910.

## JOE TOTTEN A JUSTICE

Joseph Byron Totten, who is playing Mugs, the crook, in "Turn To the Right," in real life has just qualified as a Justice of the Peace of Pendleton Hills, R. I., where his summer home is located and he can now rightfully be called Judge Totten. So far as is known, he is the youngest man with that prefix attached, and the only actor who has that distinction.

## "LOVE O' MIKE" CAST

The cast of "Love o' Mike" has been completed to include Molly McIntyre, Vivian Wessell, Peggy Wood, Allison McBain, Leone Morgan, Luella Gear, Helen Clarke, Hilda Koch, Lillian Allen Devere, Annie Lydiate, Lawrence Grossmith, George Hassell, Clifton Webb, Quentin Tod, A. E. Edwards, Jack Bohn and A. E. Sprouston.

## COPLEY THEATER SOLD

The Conley Theater, Boston, has been purchased by Mr. Douglas Flattery from the Dartmouth-Plaza Realty Trust. The property is valued at about \$250,000, and is leased to the Henry Jewett Company, which has an option on the theater for two years more. The theater seats 700.



MARGOT KELLY AND MARJORIE PATTERSON.  
Boudoir Scene in "Pierrot the Prodigal."

White, N. Y.

of mother love, which in its frenzy comes near to egotism. Sabine, although a young widow, refuses to marry a rich American, Stangy, because of her devotion to her daughter Marie-Jeanne. Scarcely has she sent him away when Marie-Jeanne marries Didier, who presently becomes involved in unfortunate speculations. Sabine is unable to help them and her mother, Mme. Fontenain, refuses to jeopardize the interests of the whole family by giving up the remainder of her fortune. In her unreasoning devotion to her daughter, Sabine forges a check unavailingly and finally humbles herself so far as to beg the money from Stangy, now married in America. He offers Didier a position, which the heartless young couple accept with alacrity. Sabine, rather than let her daughter go so far from her, abandons her mother, and Mme. Fontenain dies from the shock. Moral: children are ever ungrateful to their parents.

Mme. Bartet is less passionate, less moving than Mme. Réjane, as Sabine, but she is more distinguished, more poetic, more reserved in her suffering. M. Grand is a sincere Stangy; Mlle. Boya a ferocious little egotist, and Mme. Pierson draws a magnificent and living portrait of the grandmother.

TOR DE AROZARENA.

## ANOTHER "PLAY WITH MUSIC"

Owing to the great success of Clifton Crawford in "Her Soldier Boy," which is styled "a play with music," the Messrs. Shubert have made arrangements for the production of another play of the same character, entitled, "The Girl From Nyusa," Nyusa being a contraction of the initial letters of New York and U. S. A. The book is by the well-known English author, Cosmo Hamilton, the author of "Flora Bella," and the music has been written by Leslie Stuart, the composer of "Floradora."



## THE MIRROR ANNUAL

The Mirror Annual, to be published under date of January 20, will combine the features of a magazine with those of a theatrical and motion picture newspaper. Such is the purpose of this special issue of The Mirror.

From week to week readers are kept informed of what is happening in the amusement world; in the Annual, in addition to the current news, they will be given authoritative articles explaining the aims and ambitions of the men who govern the artistic and commercial growth of the stage and the screen. In selecting material for publication no phase of the allied arts has been overlooked. If you want to know the plans of David Belasco, for example, they will be there, or if you are interested in reading an expert analysis of a great Shakespearean actor, you will not be disappointed. Then there will be guides to the contemplated activities of picture manufacturers and a discussion by experts of the best methods of marketing a photoplay, to mention a few of the contributions that it would be unwise to miss.

Altogether, The Mirror Annual promises to be as interesting as it is instructive.

## CHANGE IN BEST SELLERS

"The Harp of Life" Takes Place Among Six Most Popular Plays

The ticket brokers report that the best sellers among the Broadway attractions remain the same as last week with but one change which places "The Harp of Life" at the Globe on the list. "The Century Girl" still retains the lead in amount of seat sale, while "Turn to the Right," "Her Soldier Boy," "The 13th Chair," "Miss Springtime," and "The Harp of Life," follow with "The Man Who Came Back" a very close contender.

## "VERY GOOD EDDIE"

The return engagement of last year's big Casino Theater success was hailed with delight, Week Dec. 18, at the Bronx Opera House and played to capacity business. "Very Good Eddie" brought the identical cast seen here a few weeks ago and the swagger fashion chorus again came in for its share of admiration.

Arrangements are being made to turn over the dance hall of the Bronx Opera House to all those holding tickets for the 12:10 A.M. performance of "Fair and Warmer" on Monday, Jan. 1. The orchestra will play from 8:30 to 11:30 P.M. and from there the ticket holders will march into the theater. Notes of thanks are piling up on J. J. Rosenthal's desk for this opportunity to see the old year out and the new year in at the home theater of Bronx. The entire membership of the Crotona Club will be present.

IDA C. MALCOLMSON.

## COMPANY FOR CHICAGO

A second "Turn to the Right" company, organized by Winchell Smith and John L. Golden, opened at Ford's Theater, Baltimore, on Christmas day. It will play the National Theater, Washington, beginning New Year's day and open at the Grand Opera House, Chicago, Jan. 14.

The company includes Mabel Bert, Ralph Morgan, Jessie Glendinning, Joseph Byron Totten, Helen Collier, William Foran, James H. Huntley, Philip Bishop, Dorothy Betts, Robert Taber, Charles W. Goodrich, Samuel Lowenwirth, Maude Fox, and George Speivin.

## GREEN ROOM CLUB BENEFIT

One of the few legitimate playhouses to be open on New Year's eve will be the George M. Cohan Theater, where the Green Room Club will present an attractive array of theatrical favorites who have volunteered for the club's building fund benefit. The club plans to add a theater and a billiard room to its present building and the receipts of this performance will be used for that purpose. The list of those who have offered their services includes Raymond Hitchcock, Arnold Daly, William A. Brady, Belle Storey, Eleanor Painter, Mary Galgan, Mlle. Therese Suardi, Harold Meek, Paquita Merdraguevita, Otto Kruger, Jess Dandy, Victor Morley, Tom Lewis, Julian Ross, Scherak, Carl Jora, Lee Carlilo, Lou Anger, and Sophie Bernard, Genevieve Findlay Stuart, Stanley Forde, Dan Casey, and Florence Stern.

## PLAY WEAK WITHOUT STARS

Francis Wilson Gives Reasons for Disbanding "The Laughter of Fools" Company

The company engaged by the Charles Frohman company to support Francis Wilson in "The Laughter of Fools," has been disbanded, owing to the inability of the producers to obtain a satisfactory substitute for the star who retired suddenly from the play last week.

The action came as a great surprise to the members of the cast, and it was said that a round robin signed by each one has been sent to Mr. Wilson, who is president of the Actors' Equity Association, upon receiving notification of the disbanding of the company, requesting him to obtain one week's salary for the players.

Mr. Wilson gave out the following statement:

"The statement that I unconditionally left 'The Laughter of Fools' company is an erroneous one. The company was to have been a co-star affair, and this idea being abandoned, I did not feel the play strong enough to risk appearance in it, that it would be professional suicide to do so. I so stated this to the management,

and at the same time expressed a willingness to continue rehearsals and to play in the piece out of town any number of weeks required, provided I was given the privilege to say whether or not I felt the play strong enough for my appearance in it in New York.

"As I have written the Charles Frohman management from which I have received no reply, I am still ready to abide by such an agreement. I think it due the Charles Frohman and Belasco management to say that I have received no complaint from them as to my action.

"The company has made no demands whatever upon me for services rendered at rehearsals, but has asked me to use my offices in securing them redress, which I shall, of course, be glad to give. This appeal to me would have been unnecessary if they had insisted upon actors' equity contracts, which would have protected and adequately secured them against loss.

"I was in no way concerned in the company's financial management."

## "PATACHON" PRESENTED

The Théâtre Français is presenting "Patachon," a comedy in four acts by Maurice Hennequin and Felix Duquesnel, at the Garrick Theater this week. Yvonne Garrick is playing the role of Lucienne, Patachon's daughter, whose one aim in life is to bring about the reconciliation of her father and mother. Paul Leyssac has the role of the young husband who helps reunite the estranged couple, and Claude Benedict plays "Patachon." On Friday, Dec. 29th, "L'Abbe Constantin" will be presented.

## JACK HAZZARD TO WED

At a luncheon given them in Providence on Dec. 24, the engagement of Alice Dorsey to John E. (Jack) Hazzard was announced. The marriage will take place, it is stated, in the early Spring. Miss Dorsey is playing a leading role in "Very Good Eddie" in Providence, and Mr. Hazzard, who made a flying trip to that city, is one of the principals in "Miss Springtime." He is also one of the co-authors of "Turn to the Right." The couple were members of the "Very Good Eddie" company during most of its run on Broadway.



"LADY OF THE WEEPING WILLOW-TREE."  
Japanese Legend at the Portmanteau Theater.

## PARTIES FOR STAGE CHILDREN

On Christmas Eve the stage children were given two parties. At the Thirtieth Street Theater, the youngsters appearing under the management of the independent managers held their affair under the auspices of the Stage Children's Fund, and at the Cohan Theater, the party for the children under the banner of the syndicate managers was held, sponsored by the Stage Children's Christmas Festival Society. The two organizations that look after the boys and girls of the stage arranged attractive programs to entertain the youngsters, made up mostly from among their number. Appropriate presents were given the children.

## AT STANDARD THEATER

"The House of Glass," by Max Marcin, with Mary Ryan and others of the original company, is being played at the Standard Theater this week. The story has to do with a prosperous railroad magnate who, as he is sternly pressing the prosecution of a young employee caught stealing, learns through the detective whom he has employed, that his own wife was once a convict.

## ALAN MUDIE NOT DEAD

Leonard Mudie advises THE MIRROR that the report of Alan Mudie's death, received a few weeks ago and published in THE MIRROR, is untrue. Later reports from England state that Alan Mudie is in the best of health and may be addressed care of Mudie's Library, Manchester, England.

## MATINEES FOR YOUNGSTERS

The holiday matinees for children at the Cohan and Harris Theater, under the direction of Alice Minnie Heriz, Katharine Lord and Jacob Heniger, were introduced Dec. 26. Three short plays, "Editha's Burglar," "The Traveling Man," and "Merry Christmas, Daddy," will be given at each performance by an all-professional cast, including Mary Shaw, Otto Kruger, Caroline Newcombe, Bronwen Chubb, A. Alphonse, Renee Reiss, Constance Bernstein and Arthur La Vieu.

These plays make an appeal to young people and parents, as well as to children. "Editha's Burglar" is a melodrama in miniature which has had a steady popularity for thirty-five years. "The Traveling Man" is a characteristic play by Lady Gregory, never before presented professionally in America. "Merry Christmas, Daddy," a new play by Mary Austin, depicts the adventure of a real boy with some of the best beloved storybook people of all time.

## THEATER EMPLOYEES ORGANIZE

Officers, ticket takers and ushers representing twenty-five theaters in Boston, attended an organization meeting last week, in charge of the organizing committee of the Boston C. L. U. and formed a temporary union, pending the granting of a charter by the central organization. These employees are from vaudeville, burlesque and moving picture, as well as from the "legitimate" houses in the Greater Boston district.

## "PENDENNIS" TO TOUR

Report that John Drew Play Would Close After New York Engagement Not True

Contrary to the report that "Major Pendennis," with John Drew as the star, would close its season following the New York engagement, the production will make the originally planned tour of the big cities. It was said that when the piece left the Criterion Theater, the company would disband and preparations were to be made for another vehicle for Mr. Drew because the outlook on the road did not seem especially encouraging for "Major Pendennis." John D. Williams, the producer, has changed his mind and the Langdon Mitchell play is booked in a few towns prior to a Chicago run.

## SHOWMEN DINE AND DANCE

Program of Unusual Features Supplied by Operatic and Concert Artists

The dinner and ball of the Outdoor Showmen of the World, the surprise receipts from which are to go to the American Theatrical Hospital, in Chicago, takes place at the Hotel Astor, Dec. 27. According to the program there will be many unexpected features. The entertainment, to be furnished under the direction of Ottokar Bartik, ballet master of the Metropolitan Opera House, who stages the big spectacles for the Barnum & Bailey and Ringling circus enterprises each season, will be contributed by people of the amusement world far removed from the sawdust ring. Among them will be Carl Jora, the tenor; Mlle. Dasio, who will make her first appearance in New York since her recent Parisian engagement; Clementina Hughes, a harp virtuosa of international reputation; a ballet from the Metropolitan Opera House, and other features.

The speakers of the evening will be Dr. Max Thorek, the founder of the American Theatrical Hospital of Chicago; John B. Warren of Chicago, president of the Showmen's League of America; H. P. Albee, head of the Keith interests; Commissioner of Licenses Bell of New York; John Ringling, head of the great Ringling Brothers and Barnum & Bailey circus enterprises; Frank P. Spellman, James T. Clyde, Sam Scribner, Tobias Keppler, and Mayer Goldman. William H. Donaldson of Cincinnati will preside over the speakers' table.

## NORA BAYES ENTERTAINS

Old Tune Songs Successfully Revived for One Star Performance at the Eltinge

Nora Hayes, recently of vaudeville, carried out her threat of giving a whole evening of protean entertainment at the Eltinge Theater on Dec. 25. She sang countless songs and punctuated the time between with monologues. The skeptical audience, bidden to the theater by pretty little advertising cards, were not disappointed at their favorite's efforts to use up a long evening. She just gave them two hours of Broadway.

Among settings of patch-quilt scenery she reached back into the dim past and brought forth a number of old-time songs such as "Annie Rooney," "The Bowery," and "On the Banks of the Wabash," and occasionally sprinkled in some modern ditties that had been written especially for her. She displayed her own particular gifts as an entertainer in more variety than was hoped even by her most ardent admirer. The program will be repeated several afternoons this week.

Ivan Caryl, the English composer, is in our midst once again. He is not revealing the purpose of his visit and he will only stay a short time. Rumor says that he is going to write the score for the new Montgomery and Stone piece.



Hortsock, L. A.  
NORA BAYES,  
Giving Her Own Entertainment.



RIVERSIDE VAUDEVILLE

Keith Inaugurates New Regime in Broadway House—Theater Much Improved

The remodeled Riverside Theater, at Broadway and Ninety-sixth Street, was opened Dec. 25 as a Keith two-day house with an appropriate bill of well-known features, which included Rock and White, Mills and Gordon, Cecil Cunningham, Harry Simon and company, Aveling and Lloyd, "Riverside," Feline and Fitz, Five of Clubs and Meehan's dogs. The Riverside, redecorated and refurbished, under the direction of E. F. Albee, is now one of the most modern and up to date vaudeville houses and it will cater principally to a family trade. The prices will range at the matinees, from 25 to 50 cents, and the evening from 35 cents to \$1. The weekly change of program will be made up of the same acts that are seen at the Palace and other Keith houses in the city.

The stage has been enlarged into a finely equipped plant for handling any acts that may be booked. The dressing rooms are fitted up like boudoirs with chintz and crocheted, plate-glass mirrors and attractive furniture. Each has hot and cold running water and there are shower baths on each dressing room floor. The lobby and foyer are especially pleasing in their roominess and the warm tones of the decorations. Mr. Albee has blended gold and red so artistically in the auditorium that the ensemble effect is one of coziness and warmth. The seats are wide and of the latest and most comfortable pattern. Heavy carpets are everywhere and the lighting system is the newest concealed type.

PLAYERS ENGAGED

Vivienne Shelton has been engaged for Coronet Grove, the unique amusement installation to open on the roof of the Century Theater, Dec. 30.

Robert Rollins is rehearsing the part of Gustavus Bontag in "The Dress Suit," a Cohen and Harris production, for which he has been engaged.

Garrett Hughes, who last played in "The Gully Men," has been called to Los Angeles by Richard Ordynski to play the title role in the latter's elaborate revival of "Everyman," which will mark the closing of Mr. Ordynski's season in that city.

Gertrude Maitland, after seven months under Oliver Morosco's direction at the Morosco Theater, Los Angeles, has signed with the Lasky studio for a picture to start the first of the year, postponing her trip to New York for the present.

William J. Kane has been engaged to support Julia Arthur in William Lindsay's play, "Seremonda."

John Sharkey is now with the "Cheating Cheaters" company at the Eltinge Theater.

Fuller Mellich, Constance Collier and Isabel Irving have been engaged to support Thomas A. Wise in "The Merry Wives of Windsor."

Jack Squire opened in the lead in F. Ray Comstock's "Very Good Eddie" in Albany on Christmas Day.

Alma Chester has joined the John Mason company of "Common Clay."

Marie Carroll has been placed under the management of F. Ray Comstock.

Ethel Winthrop has replaced Eleanor Gordon in "Shirley Kaye."

Sue MacManamy has been engaged for "Are You My Wife?"

ACTORS' CHURCH ALLIANCE

The December service of the New York Chapter of the Actors' Church Alliance, held at the Cathedral of St. John the Divine, on Sunday afternoon, Dec. 17, was attended by over two thousand persons, among whom were a number of professionals, besides the members of the Alliance. The secretary, Rev. Walter R. Bentley, preached on "How the Church and the Theater Became Friends," and the lessons were read by Frederick Warde and Charles C. Carver, the latter being the leading man of the Hyperion Stock Company, New Haven, Conn., and a licensed lay reader of Christ Church in that city. The sermon was listened to with great interest by the large congregation.

The Rt. Rev. Charles S. Burch, D.D., Bishop Suffragan of the Diocese of New York, welcomed the Alliance to the Cathedral, and in a brief address showed his great interest in the organization which has already done so much for both church and theater.

Among other things Mr. Bentley showed the value of the theater to the church and asserted that if the actor was no more efficient than the average clergyman and failed to get his message over he would be discharged after the first performance. He also derided Puritanism, which is short-sighted, because of its sheer lack of humor and is the greatest kill-joy in the modern world. It is largely responsible for the prejudice and antipathy which has existed for centuries between the church and the stage and has had a blighting influence upon the profession.

JANE COWL AN AUTHOR

Jane Cowl has written a play in collaboration with James Murnin, and under the title of "Lilac-Time" it will be produced by Mervyn and Company.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"LITTLE LADY IN BLUE."—TIMES: "Little Lady in Blue" is an obvious and somewhat squeaky, but fairly pretty, story, adroitly staged and irradiated by the grace and charm and fluent skill of Frances Starr.

WORLD: The play itself was of lightest texture, but it was pink-tinted throughout with romance.

SUN: This very naive little play was made by Mr. Belasco an exquisite idyl of the early nineteenth century. Frances Starr found, of course, no difficulties in the role of the designing young woman.

POST: Actually the story is so naive that it is scarcely worth the telling—certainly not in articulated detail—but it is entertaining, and mildly interesting, after its fashion, is smoothly and effectively, but not brilliantly, acted—except in one particular—and is mounted with that shrewd sense of atmosphere and locality and firm grasp of realistic detail, which give invaluable aid to Mr. Belasco's productions.

"A KISS FOR CINDERELLA."—TRIBUNE: "A Kiss for Cinderella" is much in the mood of "Peter Pan." It is less bountifully endowed with incident and not so closely knit as the earlier success, but the ball scene is Barrie at his generous best.

TIMES: "A Kiss for Cinderella" is the most delicate of his works, a freer flight of his fancy, a tired flight into thinner air, than any of its many predecessors.

As Miss Thing, the wistful little slavey, who is the heroine of this latest retelling of the story of Cinderella, Maude Adams is utterly winsome, so dauntless and gently pathetic that she almost breaks your heart.

WORLD: The rarified atmosphere of this delicate, whimsical play will delight audiences at the Empire. They will miss in the first and last subdivisions of the work the pure fantasy and the whimsical imagination they found in "Peter Pan," but they will revel in the episode of the Prince's ball.

In workmanship the play is uneven. Its sentimentality at times becomes somewhat oppressive. Its pathos also occasionally is hard to endure, but, in contrast to all this, is the pure humor of its principal scene. . . . As the Cinderella of the story, Miss Adams acts with that charm of personality which years have not destroyed.

HERALD: Maude Adams, appearing in a new play here for the first time in two years, delighted an audience of fervent admirers in the Empire Theater last night by the exquisitely delicate humor and pathos with which she played the role of an over imaginative little London drudge in "A Kiss for Cinderella," a fanciful and lightly emotional play by Sir James M. Barrie.

"SHIRLEY KAYE."—TIMES: "Shirley Kaye," a comedy that is decidedly amusing throughout its course, in spite of the fact that it misses by a wide margin being a good play.

SUN: The story is light but more or less entertaining.

WORLD: As a modern American girl, well educated, intelligent and strong-willed, Miss Ferguson is beautiful, captivating, clever, effective and irresistible—in a word, a delight to the eye and mind. . . . But for the most part the characters, like the story, were purely theatrical.

FROM HERE AND THERE

It is heard that Richard Ordynski, the stage director, will join the staff of the Metropolitan Opera Company.

London will be initiated into the mysteries of the Green Elevator Cocktail, as "Fair and Warmer" is to be produced by Avery Hopwood at the Globe Theater late next month, under the direction of A. H. Woods. The cast will be mostly American.

Winnifred Harper Cooley, well known as an editor, writer and speaker, and remembered for her work in organizing three large expositions and congresses in Madison Square Garden, has opened a publicity bureau under the name of the Live Wire Feature Service. Being chairman of publicity of the Gamut Club (Mary Shaw, president), composed entirely of professional women, is but one of Miss Cooley's activities. For years she has been a dramatic critic on Western and Southern periodicals, sending regular Sunday stories, "Goings-on in Gotham," and editing a department in a magazine, which she calls "Through a Woman's Opera Glass."

Wallace McCutcheon, the prominent actor who entered the English army as a private when the war started and has since been raised to rank of major, and who has been in this country on sick leave, will return to the front on Jan. 6.

Stuart Walker will set up his Portman-teau stage in the ball room of the Ritz-Carlton Hotel on Friday afternoon, Jan. 5, when he and his players will give a performance for the benefit of the American Ambulance Hospital in France.

A dramatic entertainment, arranged by Sidney Olcott, was given for the inmates of the military prison on Governor's Island on Christmas afternoon. On the program were Percy Standing and Edward Davies of the Green Room Club, who entertained with impromptu stories and speeches; Carline Lowe, the organist, and a quartet comprising Helen Waldo, Charles W. Hart, W. F. Irving Holcomb, and Valentine Grant. Marshall Hall and Louise Sterling presented a Russian costume dance.

Mr. and Mrs. Edward S. Lawrence (Lawrence and Harrington) celebrated the twenty-fifth anniversary of their marriage, Dec. 30.

Frank Connor will not tour with Sarah Bernhardt. He left the company at the close of the New York engagement.

Louise Muldener has just closed her Red-nath Lyceum Chautauqua season in "The Melting Pot" and has returned to New York ready to negotiate for another engagement.

Alexandria Viarda wishes to correct an erroneous impression regarding the donating of George M. Cohan Theater for the recent Royal Polish Relief Fund. This theater was not given gratis, but the rental was paid out of the receipts of the fund.

Alice Minnie Hertz, Katharine Lord and Jacob Heninger, a new firm of theatrical managers, who will specialize in productions for children and young people, have adopted a form of contract approved by the Actors' Equity Association. It is based on the regular Actors' Equity Association contract with a few minor changes to fit it to the special needs of this firm, many of whose productions will cover holiday seasons.

Carle E. Carlton has acquired the world rights for "The Moon Maiden," a Bur-

ness fantasy with music by George Stoddard, author of "The Isle of Spice," and Charles Burton, formerly director of the Gilbert and Sullivan operas, and author of "The Kiss Waltz" and other musical pieces.

Harold Brighouse, the English dramatist, who wrote "Hobson's Choice" and "Lonesome Like," will have two new plays on the American boards next season. "Gar-side's Career" and "Around the Clock" are to be his new contributions.

Florens Ziegfeld, Jr.'s Christmas present to the members of his "Follies of 1916" and "Midnight Frolic" companies was the annulment of the clause in the artists' contracts dictating the payment of half salary for the week before Christmas.

Henri De Vries, the Dutch protean actor, has returned to New York to complete preparations for the presentation in vaudeville of a new spectacular novelty. Mr. De Vries, who made his first appearance here in "A Case of Arson" at the old Madison Square Theater in 1906, has been playing "John Glycer's Honor," "Incon-stant George," Bernstein's "The Scandal" and his own protean play in London, Holland and on the Continent since then.

The date of the performance of "Treasure Island" to be given by the forty-four members of the stage crew at the Punch and Judy Theater was changed from Christmas Eve, as formerly announced, to Sunday evening, Jan. 7th.

The Theater Assembly, Mrs. J. Christoph Marks, president, gave a Christmas party to the guests of the Actors' Fund Home, West New Brighton, Dec. 26. A large Christmas tree was sent to the home, also a Christmas cake. During the afternoon members of the Ladies' Choral sang songs and part songs. Solo numbers were given by Mae Sutton, Margaret O'Hearn, Mrs. William Maxwell, and monologues by Margaret Sumner.

William Morris has retired from the cast of "Cheating Cheaters" at the Eltinge Theater and has made no plans for the future. He has entirely recovered from the effects of an accident in which his arm was injured.

Donald Gregory, former assistant to J. Jordon Edwards, and a well-known stock actor, who has been serving as a lieutenant in the Canadian Expeditionary Force, is at present in a convalescent hospital in England. He may be addressed care the Army Post Office, London, England, and will be glad to hear from any of his friends in the profession.

Early in the New Year the proposed "theater of thrills" discussed frequently for New York, is to materialize. A group of French plays, from the Grand Guignol, were brought to America by Carrie King, and these are being translated and adapted. Helen Evilly, a versatile and talented actress, is mentioned as a possible member of the cast.

Percy Burton's production of "Gamblers All," which will be seen at Maxine Elliott's Theater, New Year's Day, will have four preliminary performances in New Haven, beginning Thursday, Dec. 28.

Gene Buck, author of the current Ziegfeld Midnight Frolic, and Ned Wayburn, who staged it, are en route to London, where Mr. Buck is to write a review for Albert De Courville, which Mr. Wayburn will stage.

ACTORS' EQUITY ASS'N

Straightforward Criticism of A. E. A. is Welcomed—Anonymous Insults Worse than Useful

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association



Hastings, Edward Clarke Lilley, Mabel Wright

We would serve notice on any and all dissatisfied members that letters of straightforward criticism in good faith and properly signed are ever welcomed by the officers or Council. It is most emphatically declared, by the same token, that in our opinion an anonymous letter carrying personal insults is the very lowest form of cowardice. No one need be afraid to visit the A. E. A. rooms and express his mind to the secretary. Useful advice in the cause of the Association is much to be desired. Also, the visitor might gain accurate information for his pains.

On the other hand, the anonymity observed by devoted workers in a cause affecting the many, is a proof, or should be, of their sincerity and disinterestedness. A vast lot of service has been and is being rendered the Association in this way. The servants get compensation from the visible results attained. They feel that an organization feeling its faith in self-advancement would be building its house upon the sands. Whatever our personal admittances may be, it can be said in all truth that the A. E. A. is greater than any individual. If we err it is likely to be in impatience with those who cannot cheerfully keep step with the procession.

An actor-manager who was identified with an ill-fortuned enterprise last spring, the circumstances of which tended to greatly mitigate his delinquency, has won the deepest admiration of the Council, no less than that of his actor creditors, by paying every debt in full. This action stimulated the holiday joy of many, coming as it did on the eve of Christmas.

We have in mind one stalwart member who, when in doubt regarding the financial stability of a new manager who sought his services, asked that an Actors' Equity contract be given him. This being refused, he ended all negotiations. "It was enough for me," said the member, in reporting this case. "Why should a fair man shun an equitable contract?"

Sometimes complainants show exasperation when, after hearing their statements, we say that we must write for an expression from the other side. In one instance where our indignation has been aroused in behalf of a member for whom we took great care to get every possible redress for the extraordinary way she had been given her notice, we learned from another Equity member who belonged to the same company that her contemptuous attitude toward the stage director, whom she openly mocked at rehearsals, was sufficient to warrant her instant dismissal under our own rules and regulations.

Happy New Year.

BY ORDER OF THE COUNCIL.

ACTORS' GUILD BENEFIT

The performance of "Captain Kidd, Jr.," at the Cohan and Harris Theater, Dec. 19, for the benefit of the Catholic Actors' Guild, drew a capacity audience. Judge Victor J. Downing delivered a brilliant speech. Among those present were: Jere J. Cohan, George M. Cohan, Francis X. Hope, Mr. and Mrs. W. J. Cotter, Morgan J. O'Brien, Senator Foley, Mr. and Mrs. James O'Neil, Donald Brian, David Belasco, George F. Smithfield, Mrs. Henry Haggerty, Blanche Fentle, Mrs. Madge McIntyre, Blanche Golden, Mrs. Faulk and Mrs. Daly.

RIGHTS TO "TREASURE ISLAND"

Having secured the dramatic rights to "Treasure Island" for Australia and New Zealand, Charles Hopkins, the actor-manager of the Punch and Judy Theater, has mastered a complete control of Stevenson's masterpiece throughout the world. Dramatic rights in other countries had been obtained previously.

MARRIED

ROTHYIN WALLACE, a writer, and Alice Richards Horne, an actress, were married Dec. 18 by City Clerk Scully in the marriage chapel of the Municipal Building, New York.

IRIS TAYLOR, a daughter of Sir Herbert and Lady Tree, was married, Dec. 22, to Clinton Moffat, the artist in the chapel of St. James Church, Chicago. The engagement of Miss Tree and Mr. Moffat was announced about two weeks ago, and at that time no date had been set for the wedding; but it was stated that a civil marriage ceremony had been performed in New York by Mayor Mitchell on Dec. 18.



## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be addressed to the manager's letter-list or forwarded to their private addresses if on file in this mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

D. M., Philadelphia.—Aaron Hoffman may be reached at the Times Building, New York city.

C. G. D., East Templeton, Mass.—Mary Hall was last in vaudeville. (2) Howell Hansell is not connected with any motion picture company just now.

MINOR READER, Boston.—Silvio Hein will present "The Merry Wives of Windsor" at the Park Theater, New York, on Jan. 8.

C. A. C., New York City.—Stafford Pemberton, who is dancing with Maud Allan, made his New York debut with Gertrude Hoffman. Later he appeared in the Winter Garden productions, "The Passing Shows of 1914 and 1915," was in "Town Topics," in vaudeville, and in motion pictures with the Universal Co.

V. G. H., Los Angeles.—In the cast of "Oliver Twist" were: Charles Harbury, Robert Vivian, Jane Wilson, Courtenay Foote, Marie Doro, Ada Gifford, Fuller Mellich, Frank A. Lyons, Alice Belmont, Percival Clarke, Charles Rogers, Percival Vivian, Gertrude Boswell, Nat C. Goodwin, Alfred Grey, Lyn Harding, Constance Collier, Howard Gould, Suzanne Sheldon, Alfred Hudson, Frank Kendrick, Olive Wyndham, Joseph Valtin, Harley Knoles, George Walter and Vernon Steele.

DEVOTED READER.—(1) Florence Reed made her stage debut as a monologist at the Fifth Avenue Theater, New York, April, 1901, after which she joined the Proctor stock company, then at that playhouse and remained there four months. She later became a member of May Irwin's company, touring in "The Widow Jones" and "Madge Smith, Attorney" during 1901-2; returned to Proctor stock as ingenue, and subsequently became leading woman there. Her next engagement was with the Imperial stock, Providence, R. I., then with Malcolm Williams stock; appeared with E. H. Sothern in repertoire; in 1908 in "Girls," followed by "Seven Days," "The Master of the House," "The Typhoon," "The Painted Woman," "The Yellow Ticket," and revival of "The Celebrated Case." (2) Malcolm Williams played in "The Stranger," and in the same company with Florence Reed in "The Painted Woman," "The Typhoon," and "The Master of the House," and was also with her in stock and in pictures.

## DIED

HENRY LEWIS PARKER, who was known to the profession and his friends as Lew Parker, died after a short illness at his home at North Salem, N. Y., on Dec. 18. Mr. Parker was born in Georgia and fought in the Civil War on the Confederate side. He began his theatrical career immediately after the war as a negro minstrel, following his natural bent until he met Nate Salisbury, when he became identified with Buffalo Bill's Wild West Show, continuing with it for over twelve years. In recent years he has been manager of various theaters in Brooklyn under the regimes of Col. William E. Sinn, Hyde and Behman, the Shuberts, Percy Williams and B. F. Keith. Under his direction the Crescent Theater Stock Company stood out as one of the best organizations of its kind in the country. His last engagement was as manager of the Grand Opera House Stock last season. The funeral services were held at the Nika Club, in Brooklyn, on Dec. 22. He is survived by his widow and a sister.

TERENCE LEONARD, known on the stage as Mrs. James Leonard, died Dec. 15 at Grace Hospital, in Detroit, after an illness of a week with peritonitis. She was seized with the attack while appearing at the Orpheum Theater. Mrs. Leonard was twenty-eight years old and had lived in Europe until about six years ago. Three years ago she made her first appearance on the stage.

CHARLES WHITEHURST, formerly a member of the Lawrence Deming Stock company of Aberdeen, South Dakota, and more recently at the head of his own travelling stock company, died recently in Lancaster, O.

Mrs. BLANCHE S. CRANE, aged 84 years, formerly an actress, known as Blanche Shirley, living at 117 West Seventy-ninth Street, was killed on the morning of Dec. 23 by a fall from a six-story window of

## NEW YORK THEATERS

**EMPIRE** Broadway & 40th Street. Evenings at 8.30. Males. Wed. Sat. & New Year.  
Charles Frohman - - - Manager  
CHARLES FROHMAN presents

**MAUDE ADAMS**  
In J. M. BARRIE'S New Comedy  
**A KISS FOR CINDERELLA**

**Cohan & Harris** (Formerly Candler Theatre).  
Eves., 8.30; Mats., Wed. and Sat., 2.30.  
Phone, Bryant 6344.

Cohan & Harris present  
**Captain Kidd, Jr.**  
A FARCICAL ADVENTURE  
By Rida Johnson Young.

**BELASCO** Theatre, West 44th St. Eves. at 8.30. Mats. Thurs. and Sat. at 2.30.  
David Belasco presents

**FRANCES STARR**  
In a refreshingly new comedy  
**LITTLE LADY IN BLUE**  
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

**GAIETY** Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.  
WINCHELL SMITH and JOHN L. GOLDEN present the season's success

**TURN TO THE RIGHT**  
By Messrs. Smith and Hassard.

**LYCEUM** 45th St. near B'way. Eves. 8.30. Matinees Thurs. and Sat., 2.30.

OLIVER MOROSCO presents the New Comedy  
**MILE-A-MINUTE KENDALL**  
By OWEN DAVIS With a Typical Moroccan Cast

**REPUBLIC** Theatre, West 43d St. Eves., 8.30. Mats., Wed. and Sat., 2.30.

Arthur Hopkins presents  
**Good Gracious Annabelle**  
A New Play by Clare Kummer.

**Cohan & Harris Theatre**  
**SPECIAL HOLIDAY MATINEES FOR CHILDREN**

"Merry Christmas, Daddy," "Editha's Burglar" and "The Traveling Man."  
BEGINNING TUES. APT., DEC. 26, at 2.45; also Thurs., Fri., Afts., 2.45; Sat. Morn. 10.45; and Jan. 2, 4, and 5 at 2.45; Jan. 6 at 10.45. 3 plays at every performance

her home. James L. Crane, her husband, said she had been in ill health for several months.

CLARA LOUISE RAMSEY, of the well-known Ramsey sisters, died in New York on Saturday, Dec. 23, at the age of 44, of heart trouble and diabetes. The burial took place in Portland, Conn., on Monday. The funeral arrangements were made by George M. Cohan.

In Memoriam  
FERNANDES, MRS. E. L.—In affectionate remembrance of the best and kindest of mothers, who fell asleep December 31, 1909, never forgotten by her loving and sorrowing daughter. BLOU.

## NEW YORK THEATERS

**New Amsterdam** Theatre, West 43d Street. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.  
Klaw & Erlanger's Unrivalled Musical Comedy Success

**Miss Springtime**  
Music by Kaiman. Book by Bolton.

**HUDSON** West 44th Street. Eves. 8.15. Mats. Wednesday, Saturday and New Year 2.15.  
HENRY B. HARRIS - - - Manager  
KLAW & ERLANGER present

**Elsie Ferguson**  
In a new comedy of today  
**SHIRLEY KAYE**  
By HULBERT TOOTNER

**KNICKERBOCKER** Theatre, B'way & 39th St., Eves. 8.15. Matinees Wed. and Sat. 2.15.  
Klaw & Erlanger - - - Managers  
DAVID BELASCO presents

**David Warfield**  
IN HIS WORLD RENOWNED SUCCESS  
**THE MUSIC MASTER**

**GEO. COHAN'S** Theatre, B'way & 43d Street. Tel. Bryant 392.  
Eves., 8.30. Matinees, Wed. and Sat., 2.30.  
KLAW & ERLANGER - - - Managers  
Henry Miller presents

**Ruth Chatterton**  
and company incl. BRUCE McRAE in  
**Come Out & Kitchen**  
"Fragrant, diverting, appealing."—World.

**ELTINGE** Theatre, West 43rd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.  
A. H. Woods presents

**CHEATING CHEATERS**  
By Max Marcin.

**FULTON** 46th St., & Broadway. Evenings 8.30; Saturday & Wednesday Matinees 2.30.

**Arnold DALY**  
in "THE MASTER"  
THE MASTER PLAY OF THE SEASON

**LONGACRE** Theatre, 48th St., W. of B'way. Eves., 8.30; Mats., Wed., and Sat.  
G. M. ANDERSON & L. LAWRENCE WEBER Present

**WILLIAM COLLIER**  
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# NEWS OF STOCK PLAYS AND PLAYERS

## SELECT PLAYERS OPEN IN OMAHA

Omaha (Special).—The Krug opened Omaha, Dec. 24, in Higgins's "His Last Dollar."

The organization which W. W. Cole will offer at this time is known as the De Forest Select Players. For six years the company has been popular in Chicago, having played four years at the Grand Theater and two years at the Mable Theater, the longest continued run of stock productions ever accorded any company in any city. These players also remained a full year at the Plaza Theater, San Antonio, Texas, and a year at the Majestic Theater, Galveston, Texas.

Marjorie Garrett, leading woman, will be remembered by many Omaha people as Peg in Morosco's "Peg o' My Heart" company that appeared at the Brundage Theater some few years ago. Jack De Forest is the leading man. Lloyd Sabine, formerly one of the most popular members of the Woodward Stock company in this city, is the "heavy man." Other players in the organization are Dick Elliott, said to be the best comedian in stock; G. A. Hamilton, Art Anderson, V. A. Varney, J. R. Wright, Blanche Dixon, Iva Garrett, and Mattie Goodrich. The policy of the group will remain the same, that of giving high-class plays for 10 and 25 cents. Performances on Sunday, Wednesday and Saturday. Two plays a week will be offered. The following plays have been selected for the first eight weeks: Dec. 24, "His Last Dollar"; Dec. 25, "The Little Alabama"; Jan. 1-3, "By Order of the Court"; Jan. 4-7, "The Man of the Hour"; Jan. 8-10, "Forgiveness"; Jan. 11-14, "Molly Bawn"; Jan. 15-17, "Mam'zelle"; Jan. 18-21, "Graustark"; Jan. 22-24, "At Piney Ridge"; Jan. 25-27, "The Marching Through Georgia"; Feb. 1-4, "Kick In"; Feb. 5-7, "The Cry"; Feb. 8-11, "Help Wanted"; Feb. 12-14, "The Other Wife"; Feb. 15-18, "The Virginian"; Feb. 19-21, a tried and proved dramatic success by a well-known local author.

ETHEL P. NEWMAN.

## CORSE PAYTON BACK TO NEWARK

Newark, N. J. (Special).—Report with good foundation, has it that Corse Payton will again take over the Orpheum Theater and install a stock company. This house has experienced many ups and downs—mostly downs—since Mr. Payton abandoned it. When the Paytons stepped into the local theatrical field the time was ripe for a revival of stock plays and for several years they played to capacity audiences, first at the Newark, and later at the Orpheum. Conditions have changed, of course, as results show, but Corse Payton, with the co-operation of Able Joseph Payton, intend to try it once more in Newark. Success is sure if the standard of the past and plays are kept up. The new company is to open very soon with the production of "Common Clay." The last traces of the old Columbia Theater has vanished and it is now a thing of the past. Many a Newarker may turn back the pages of time and recall how, some sixteen years ago, he "rushed" the entrance and viewed the old stock productions in the days when such favorites as H. Coulter Brinker, Una Abbott Brinker, Victoria Bateman, Maude Emma Hall, Joe Totten, Victor Moore, Virginia Jackson, Frank Richardson, Carlton Gray, Robert Nell, Bert Lytell, Sedley Brown, Amy Stowe and many others graced the stage there.

GEO. S. APPELGATE.

## SALT LAKE CITY'S STOCK

SALT LAKE CITY (Special).—The present roster of the Stock Co. of which Huron L. Blyden is director, in Salt Lake City, includes: Nana Bryant and Cedie Kirke in the leads, and Claire Sinclair, Charles Treadway, Alice Conrad, "Cliff" Thompson, Frederick Moore, Ancy T. McNulty, George Barnes, Frank Bonner, Ferdinand Munier in the support, and Huron L. Blyden, director. Week Dec. 10, "Jerry," with Miss Bryant, gave an excellent performance of the part created by Miss Burke. Week 17, "The Barrier," with "Seven Keys to Baldpate" (repeat), "Within the Law" (repeat), and "Excuse Me" underlined.

BLYDEN.

## "ON TRIAL" IN SPOKANE

SPOKANE, WASH. (Special).—By far the cleverest and most entertaining thing the American Players have done this season was "On Trial," week Dec. 10. Laura Bullivant did unusual emotional work as the child of the defendant and had her biggest role of the engagement; James Urban, as her mother, also was effective in the emotional parts. The role of the defendant was taken the first two days by Ralph Cloninger, but he underwent an operation for appendicitis Dec. 11, and was succeeded by Harry Leland. Mr. Cloninger was stricken five minutes before the curtain rose. An operation was performed at St. Luke's hospital two hours later. His condition was reported favorable four days later, and he is expected to resume his work as leading man in two weeks. "Graustark" is underlined.

ROBERT S. PHILLIPS.



IVA SHEPARD.

New Leading Lady at Park Theater, Manchester, N. H.

## "THE VIRGINIAN" AT SALEM

SALEM, MASS. (Special).—Week Dec. 11, the attraction at the Empire was "The Virginian," Dustin Farnum's famous vehicle of some years ago. It was well presented, showing that both Director Aubrey Noyes and the company had spent time and care upon its production. The stage settings were very good. Mr. Noa was earnest and sincere as the Virginian, making him a very real character. His excellent performance, however, was slightly marred by a rather labored southern accent; Mr. Mack was a splendid Trampas, looking and acting the part consistently; Elmer Thompson did his best work of the season, in a serious role, as the boyish, easily led Steve; David Baker, a new member of the company, made a good impression as Honey Wiggin. Miss Ruckert as Molly Wood was excellent, making the most of the few opportunities the part offered. The rest of the company gave uniformly good support.

Week Dec. 18, a melodrama, "The Young Wife," was well put on and apparently pleased the audience greatly. Miss Ruckert is at her best in dramatic roles and as Ethel Douglas—the young wife—she had plenty of chances to display her ability to advantage. Mr. Noa was good as Clarence Douglas and John Mack was very acceptable as the villain, Hubert Douglas; Miss Knowles contributed an interesting bit of character work, very different from her usual roles; Elmer Thompson as Horace Greengage Dobbins, Esq., was the real bit of the evening—the laughter was continuous while he was on the stage. Christmas week, "The Man Who Owns Broadway."

After the current week David Baker will replace Edwin Weaver in the company. The company had a Christmas tree on the stage at 11 o'clock Christmas Eve.

DOROTHY BENNETT.

## "THE TRUTH" AT YONKERS

YONKERS, N. Y. (Special).—"The Truth," with Miss Ellen Gierum, was the bill week Dec. 15 for the Yonkers Players, and met with a good reception. Miss Gierum was given a warm welcome on her return and received, among other flowers, a five-foot horseshoe. Mr. Hickey, the new director, who has taken Mr. Worsley's place, is to be congratulated. Miss Gierum as Becky gained new admirers and Miss Strickland gave a splendid performance as Mrs. Crepsingney. Messrs. Ide, House, and Moore deserve mention. The Christmas bill is "Mam'selle."

STANLEY STANTON.

## NEW PLAYERS IN DES MOINES

DES MOINES, IA. (Special).—About the chief topic of interest at the Princess is the new players appearing week Dec. 24. Miss Elsa Hizer, who has been playing in "Rio Grande" this season, is to be the new leading woman; Albert Phillips, leading man; Eleanor Brent, second woman; Tomson Manker, ingenue; Alan Robinson, juvenile, and Jerome Kennedy, character comedian. Robert Hyman, who has been leading man at the Princess for three seasons, will take a short rest before going to New York, where, it is said, he is soon to have an important role in a new Frohman production. Florence Rittenhouse, former leading woman, and Hammond Daily go to Philadelphia.

These players will give the Princess almost an entire new company. Just three of the old remain, William Forestelle, Arthur Young, and Mrs. Morrison. Philip Sheffield, light comedian, has been with the company but a short time, but has become a general favorite. Jack Marvin, general business manager, has only appeared in two productions. All of the new players have had some experience in musical comedies, as well as stock.

"A Man's World," week Dec. 17 proved a most interesting and pleasing play. Florence Rittenhouse, Robert Hyman, William Forestelle, Arthur Young, and Philip Sheffield were well cast. Little Eloise Bolton as the child Kiddy was splendid. "Kick In," week Dec. 24; "Rolling Stones," week Dec. 31.

KAHN.

## "THE CALLING OF DAN MATHEWS"

BRACKTON, MASS. (Special).—The Hathaway Players in the "Calling of Dan Mathews," Dec. 18-23, gave a fine production to large, appreciative audiences. Hooper Atchley, as Dan Mathews, the pastor, essayed the role in a manly and convincing manner; Jane Haven as Hope Farwell, the nurse, gave a very sympathetic and sincere portrayal; Herbert De Guere as Doctor Oldham was decidedly clever. Lillian Neiderauer as Grace Connor, the outcast did excellent work and made a hit; Mar on Chester as Deborah Mulhall gave a character impersonation; Betty Brown was very pleasing as Martha Oldham; Harry La Cour as Benny Mulhall, the Irish philosopher, furnished some good comedy; John R. Whiteman, William H. Dimock and Forrest W. Abbott did good work in their respective roles. The stage settings, under the direction of William H. Dimock, were very realistic.

"Along Came Ruth," week Dec. 25.

W. S. PRATT.

## ALL STAR AT NEW BEDFORD

New Bedford, Mass. (Special).—The week before Christmas, the bane of all managers, did not affect the attendance of local theatergoers, who flocked in large numbers to witness the production of "The Shepherd of the Hills," as presented by the All Star Stock Co., 18-23. The play was staged in a lavish manner, and Director Arthur Ritchie is deserving of much praise. New Bedford has a stock company that is worthy of the name "All Star." Alfred Swenson was seen in the role of the young mountaineer and gave a well-balanced performance of the character; Enid May Jackson as Sammy Lane made the part stand out well by her good work; Bob McLung played the title role, and made the part seem real by his earnest work. Mr. McLung is a great favorite with all the patrons. Thomas Whyte, a new member of the company, played Old Matt in an effective manner; Carrie Lowe was a most lovable Aunt Mollie; Harvey Hayes was the bad man of the district, and he made a fight with Mr. Swenson seem like the real thing; Dorothy Beardsley, who has become very popular and who is excellent in everything that she does, played Pete with good results; Arthur Ritchie gave a fine interpretation of the unfrocked village preacher, and he delivered his bit of wisdom with good results; Arthur LaRue and Fred Sutton gave good support. "Nearly Married," 25-30; "Within the Law," Jan. 1-6; "50 Miles from Boston," 8-13; "The End of the Bridge," 15-20.

Bob McLung entertained all of the members of the All Star Stock Co. with an elaborate Christmas dinner at his summer bungalow, 24th.

W. F. GEE.

## ELSMERE, SPOONER, BRONX

"The Easiest Way" was the offering at the Elsmere Theater, week Dec. 18. Mary Frey deserves great credit for a highly sympathetic interpretation of Laura Murdoch. As depicted by Miss Frey, Laura Murdoch was to be pitied for her weakness rather than punished for wickedness. Clay Clement was a manly John Madison and Robert Le Sueur a capable Willard Brocton. Lorna Elliott scored as Edie Sinclair and Hazel Miller as Annie and Harold Kennedy as Jim Weston were most successful.

The first stock release of "Treasure Island," as given at the Punch and Judy Theater, is announced for the Elsmere, week 25.

The Spooner Theater is closed for renovation but will reopen Christmas night under the supervision of Abraham S. Schomer, dramatic director, and John Meehan, producing director, with the first performance on any stage of Mr. Schomer's latest drama, "The Inner-Man." It is the intention of the management here to make this theater a production house for plays written and staged by the best authors and playwrights before their presentation on Broadway.

IDA C. MALCOLMSON.

## PREMIER BY ST. JOSEPH STOCK

ST. JOSEPH, MO. (Special).—"The Broken Rosary" was the offering of the Dubinsky Bros. Stock Co., Dec. 17-23. Sylvia Summers, as Mrs. Proctor, played her difficult role successfully. Frances Valley was a most attractive Princess Katherine Proctor, and dainty Eva Craig made a charming Eunice May Proctor. The male characters were equally well taken. Frank C. Myers was excellent as Father O'Day. Aldrid Pierce as John Morton Bixton was convincing in the role of the villain and Ed Dubinsky was a really Larry Bellair. This co's excellent orchestra makes the waits between acts pleasurable intermissions instead of tiresome delays. Current week, for its first time in public, "Down at the Ten-Cent Store," written by two St. Joseph men, Jack Duncan and Jerry Hall. Business excellent. "Under Cover" will follow.

JOHN A. DUNCAN, JR.

## "GIRL FROM RECTOR'S" AT ELMIRA

ELMIRA, N. Y. (Special).—It seemed a pity that such a splendid organization as the Mozart Stock Co. should waste its talents for a week on a bit of rubbish of the grade of "The Girl from Rector's," as it did Dec. 18-23, but to good business. The special scenery and Edward Everett Horton's lilac clothes pleased the eye, Carl Oitz directed the orchestra with rare skill, and Mr. Horton, Harriett Duke, Hazel Corinne, Dan Malloy, Girard Patterson, Edward McMillan, Caroline Morrison, Lillian Stuart, J. Harrison Taylor, Dave Calie, Beale Sheldon, Charlotte Wade Daniel, Edwin Hitchcock and R. Thomas Holden struggled as best they could with the insane lines and absurd situations. "Rolling Stones," 25-30.

J. MAXWELL BEERS.

## "THE MASTER MIND" IN HALIFAX

HALIFAX, N. S. (Special).—The Academy Players presented "The Master Mind," Dec. 11 and Sidney Tolson scored one of the notable successes of his long stay in this city, this being his fifth season. The new Casino Theater, under the management of R. J. McAdam, opened Dec. 11. It is a beautiful theater and will be devoted to pictures, with ladies' orchestra.

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## BAINBRIDGE'S IN MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—"The Firefly," with Florence Webber in the leading role, was revived by the Bainbridge Light Opera Co. at the Minneapolis Shubert, Nov. 26-Dec. 2 to S. R. O. business. A special Friday matinee was given to a packed house. "Mary's Lamb," 3-9, gave Raymond Crane an opportunity to cavort about the stage in the former Carle role; although Stuart Robinson in "Mrs. Ponderbury's Past," from which the musical comedy was fashioned was the real originator. "The Red Rose," 10-16, introduced the new prima donna, Maude Gray as Lola. The songs were well sung throughout, although "In Fair Bohemia" would have been more effective if not sung in so fast a tempo. It is a mystery why "The Queen of Vanity Fair," one of the most attractive numbers in the score, was omitted. Henry Coore was Dick Lorimer; Raymond Crane, Alonzo Mortimer; Francis J. Boyle, Baron Leblanc; Peter MacArthur, Lionel Talboys; Billy Lynn, Spiegler; Mary Kilcoyne, Zoe; and Eulalie Young, Gyp. "Buzz" Bainbridge is telling the stories of the lives of his chorus sylvans on the back pages of his programme, which is quite a daring thing for any manager to do. "Madame Sherry" was the bill, 17-23. An elaborate scenic revival, built according to the original models, of "Babes in Toyland," followed for two weeks, Dec. 24-Jan. 6.

JOSEPH J. PFISTER.

## "A FOOL THERE WAS" IN ST. PAUL

ST. PAUL, MINN. (Special).—Stellar honors for the past two weeks of stock at the Shubert belong to Leonora von Ottinger. Her vampire woman in "A Fool There Was," Dec. 10-16, and her freak maid, Susie from Sioux City, in "A Full House," 17-23, were finished portrayals of so rare a caliber that they are seldom seen in stock. John Warner also scored a sensational hit in the former Hilliard role in the first named play. "A Full House" was capably acted throughout, and served to introduce two new people, Peggy Worth and Dorritt Kelton. Special mention should be accorded Kenneth Bradshaw for his excellent comedy work as Nicholas King. Cecil Lyndon was Ned Pembroke. John Warner, George Howell, and Elsie Esmond, Mrs. Howell. "The Passing of the Third Floor Back," 24-30; "It Pays to Advertise," 31-Jan. 6.

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## WHO, WHERE, WHAT IN STOCK

"Some Baby" was the play selected by O. D. Woodward for the week before Christmas at the Denham Theater, Denver, Colo.

"The Fox" was the selection of E. V. Phelan for week ending Dec. 23 at the Auditorium Theater, Lynn, Mass.

"Brewster's Millions," selected by Frank Wilcox to reopen his stock season with Christmas Day at the Playhouse, Mt. Vernon, N. Y.

"The Havoc" was the week before Christmas attraction at the Knickerbocker, W. Philadelphia, Pa., with John Lorenz and Anna Dougherty playing the leads.

"Broadway Jones," by Geo. M. Cohan, was the Christmas week attraction at the Somerville Theater, Somerville, Mass., under the management of J. W. Hobbs.

Roland G. Edwards, several seasons director of B. F. Keith's Bronx Stock Co. in New York City, has taken over the directorship of the Lyric Stock at Bridgeport, Conn. Mr. Edwards brings courage, independence, and an intellectual capacity that predict the same luminous success he enjoyed in New York City.

Walter Scott Weeks is again with the Academy Players. He was a former member of the Haverhill Company. He appears Dec. 25-30 in "It Pays to Advertise" at the Academy of Music. Mr. Weeks is a favorite in Haverhill, and will prove a valuable addition to the company.

Miss Florence Coventry and Fraser Tarbutt closed their engagement with the Shubert Stock company, St. Paul, Minn., Dec. 20, and returned to New York. Miss Coventry is considering several offers for eastern stock companies.

Hamilton Christy, now appearing in Boston as Alaric in "Peg o' My Heart" has signed for stock in Hartford for the coming summer.

W. S. Donovan, a well-known stock actor, is seriously ill in Thomas Hospital, Minneapolis, Minn. His last engagement was with Bainbridge Players, Minn.

The paragraph in the Chicago letter to the Mirror, Dec. 2, stating that the salaries of Lillian Des Monde and John D. Hammond, of the Otis Oliver Co., Stock Players in Oak Park, Ill., was attached by Milo Bennett, is denied by Hammond in a letter to the Mirror. There was some misunderstanding, but it was settled out of court.

Lillian Des Monde and John D. Hammond closed their engagement at Warrington Theater, Oak Park, Ill., with Otis Oliver Players, and will go to Philadelphia for two weeks and visit Miss Des Monde's parents. Returning to Pittsburgh for a week for a visit to Mr. Hammond's home, reopening with Otis Oliver Players at South Bend, Ind., Dec. 24. Opening play, "Misleading Lady." Roster of Oliver Players—Otis Oliver, Lillian Des Monde, Jack Boyle, Katherine Bond, John D. Hammond, Katherine Kennedy, Andrew Streug, Charles Echoles, Lillian Baird, Jack Moore, Lester Lee; James Wallace, business manager. Miss Katherine Kennedy will spend week of Dec. 18 with her parents in La Fayette, Ind.

Ellen Gierum, who for the past two seasons has been leading lady with the Warburton Stock Company in Yonkers, has been engaged to appear again at the Warburton, and made her initial bow this season Monday evening, Dec. 18, when she played the lead in "The Truth." Miss Gierum, who since her return from Europe last August has been posing before the moving picture camera, is very popular with the Yonkers audiences. It is through their earnest solicitation that the management of the Warburton Theater induced her to return as leading lady with this stock company.

## "HELP WANTED" IN SEATTLE

SEATTLE, WASH. (Special).—At the Orpheum, the Wilkes Players gave a good presentation of "Help Wanted," Dec. 10-16, before houses averaging fair business. Norman Hackett gave an excellent delineation in the role of Jerrold R. Scott. Dora E. Sullivan, Marguerite McNulty, Fanchon Everhart, Pearl Cook, George Hand, John Sheehan and others contributed to the success of the performances. The same company in "A Night Off," 17-23.

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## "PAID IN FULL" IN BROOKLYN

The Fifth Avenue Theater Stock company last week produced Eugene Walter's "Paid in Full" to a surprisingly large business for the time of the year. Henry Geell, the new leading man here, played the role of Jimmy Smith, and more than made good, apparently catching on with the audience from the start. Edmund Abbey was exceptionally clever as Joe Brooks; Miss Irene Summerly as Emma Brooks played the part to perfection. Others who did excellent work were: Anthony Blair as Captain Williams, Miss Francis Young, Stewart Wilson, Miss Helen Spring. It is predicted that the Fifth Avenue Theater will do a large business beginning with next week when the "Road to Happiness" will be the attraction.

## "THE BARRIER," SALT LAKE CITY

SALT LAKE CITY (Special).—"The Barrier," Rex Beach's romantic and lawless "Alaska," was most successfully played week Dec. 18, by the Wilkes stock. The character of John Gale was splendidly taken by Ferdinand Munier. Miss Nana Bryant in the role of Neela, his adopted daughter, did some strong emotional work and is striking in her Indian costume. Miss Claire Sinclair as Allana, an Indian squaw, does a remarkably clever piece of character work. Her speech, her mannerisms and her movements are all those of the typical Indian woman. Clifford Thompson is true to the character of Poleon Doret, a French trapper. Cecil Kike, as Captain Burrell, was perfectly at home and did excellent work. Frederick Moore as Dan Stark, professional bad man and all-round villain of the dashing, half-gentlemanly type does some good acting. Frank Roemer as No Creek Lee furnished refreshing comedy.

## "SUNNY BROOK FARM," AT ST. JOSEPH

ST. JOSEPH, MO. (Special).—The Dubinsky Brothers Stock company in "Rebecca of Sunnybrook Farm," Dec. 10-16, scored a great success with one of the best productions of their season. The cast was excellent throughout. Chief honors went to Eva Craig as Rebecca, and this character could not have fitted this dainty and attractive little lady better had it been written especially for her. Aldrid Pierce as Adam Ladd was a manly and convincing lover and Barney Dubinsky as Abijah Flagg, Wallace Grig as Jeremiah Cobb, Lottie Salisbury as Emma Jane Perkins, and Frances Valley as Miranda Sawyer all deserve special mention. A real stage coach drawn by two horses added to the realism of the setting. Business excellent. "The Broken Rosary" followed.

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## NEW STOCK AT SCRANTON

SCRANTON, PA. (Special).—Manager James Carroll has acquired a new Foll Stock company and opened the season, Dec. 25, with "Rich Man, Poor Man." The new company promises to excel any that has yet appeared here.

C. B. DERMAN.

**STEIN'S MAKE-UP**  
NEW YORK



# REPORTS FROM MIRROR CORRESPONDENTS

## ANOTHER CALL OF THE WILD?

Three Chicago Producing Firms Fit Out "Birth Control"  
Plays to Quench a Theatrical Thirst—White Rats

CHICAGO, Ill., Dec. 28 (Special).—It never rains but it pours! Theatergoers are thirsting for a play on the "birth control" order and are to get three of them! Three leading producing firms of Chicago are to send out such plays according to present plans. Two of the firms are in the same suite of offices but one show is planned for the international circuit and the other for one-night stands. Everyman's Choice, by William Anthony Maguire, which was produced at the Cort by H. H. Brown is to be reviewed by Ed. W. Rowland and Louis J. Howard. The show played some one-night stands previous to the Chicago engagement and attracted large business. Gassolo, with the semi-professional not only because of the location but because the attractions which play the Olympic, Garrick, Cohan's Grand and the Palace generally represent those most prominently in the public eye. Dropping in at Cohan's Grand the other night for a seat, I saw the audience made up of thirty professional people were recognized and everyone appeared to have spent good money for seats unless it was the Dolly Sisters, who occupied a box. Alfred Hamburger had a party of friends, Frank Clark and Ed Jacobson were with the audience with guests Joan Storm and Jack Marston. Heartily enjoyed the show, Mrs. Frank A. F. Gassolo entertained a party of guests, Elizabeth Otto had friends with her. At the Palace on Mondays it is noticed that only a third of the audience is made up of those who are connected with showdom in some way.

The Jack DeForest Players have moved from Omaha, Neb., to Chicago, and opened at the Four Theater on Christmas day. Marjorie Winans was placed with the company when it opened at Omaha, by the American Agency of Chicago.

Josephine Deffy left Chicago last Saturday for New York to pay a visit to her husband, Joseph Deffy, who is with Robert Sherman's "The Girl Without a Chance."

Tommy Gilbert and Ruth Denton, of "Charlie's Aunt," which is under the direction of the United Producing Company, came to Chicago from London, Ont., where the show laid out in order to open Christmas with friends.

Marye Ross has replaced Helen Gleason with the Jack DeForest stock company. Early this season Miss Ross was with Harry Holman in vaudeville, and last season she was with the Princess Stock in Little Rock, Ark. The engagement was secured through O. H. Johnson.

Robert Doyle joined the Berkell Players which are said to be doing nicely in Iowa, playing vaudeville.

James Kent opened Christmas day at Kankakee, Ill., with "The Other Wife," which went on the road six weeks ago under the direction of J. F. Barrett, manager of the National Theater. The show did very well up until just before Christmas when business fell off as might have been expected.

George Dill is now leading man of the stock at the Warrington Opera House in Oak Park, Ill., and opened this week in the role of "Jerry." Marion Gibney, who is in charge of the company, is playing the female leads. Mr. Dill replaces Randolph Gray.

Harry Richardson and Mr. and Mrs. Bob Sutton were placed with the Hal Plumb company by the American agency. That company is on the road. Bruce Miller and Wilbur Martin joined the J. B. Sherman enterprise, opening at Moose Jaw, Can., on Christmas day.

Robert Sherman and wife left last week for a visit to New York and will be East during the engagement of "The Girl Without a Chance" in the Metropolitan.

"In Old Kentucky," opened Dec. 24 at Quincy, Ill., after laying off a week before Christmas. The show opened Aug. 19 and has had good business right along. It was the first time that such an attraction has ever played along this R. D. an entire week during the fair and the business was very big. The show also had six days at Mitchell and did \$6,000 on the engagement. Fred Monley is playing the heavy with the show. Augustus Neville is playing the Colonel, James A. Felts is manager and Harry La March is in charge. Mr. Felts ran into Chicago on business last week. The show is booked in the Middle West and then goes East for the remainder of the season.

T. Dwight Peppie, formerly well known in vaudeville and one-night stands and now in tabloid as a producer, spent Christmas with his parents at Marion, Ohio.

Frank Day and Margaret Neville are back in town after playing the Allard-Finklistine circuit in "Any Couple" and appeared at the Windsor last week giving their friends on the dramatic colony a chance to witness their performance which was highly praised.

John Himmelein, who has two traveling companies known as Himmelein's Associate Players and operates the Sandcock Theater at Sandusky, Ohio, and the Malesic at Erieville, and a Chicago visitor last week. One of his companies had been in stock at Evanston but left there three weeks ago.

Joe Welch in "The Peddler," closes his season Jan. 15 at Indianapolis, Ind. The company is at the Orpheum at Milwaukee, Wis. this week, plays the Imperial in Chicago New Year's week and closes the next week at Indianapolis.

Loona Stater is in Chicago looking around, having come from California where she has been visiting her husband, Ralph Theodore, who is in picture work for the Paramount.

Vaughan Glaser opens a stock company at Cleveland, Ohio, Jan. 6, playing the Duchess theater.

"Mutt and Jed's Wedding" was at the Imperial last week and opened to wonderful business, turning fully 500 people away at the Sunday matinee and the night house sold out before the afternoon show began. The week's business was very big. That show has been doing a wonderful business right along and to date has had but one losing week. That was the week before the Imperial engagement which was at the Orpheum at Milwaukee, Wis.

Jennie Calif, wife of Andrew Walters, died in Chicago at the age of 59. She had held many splendid positions in her time and was one of the best known of the dramatic players some years back.

Ralph T. Ketterling has written a new play with the title "Should There Be Children?" It is not a birth control play but it is feared that the title will have to be changed because it gives that impression. The new play reads splendidly.

Brewer's Millions is to be offered in vaudeville by Ed. W. Rowland and Louis J. Howard, who have secured the rights and will tabloid it.

Which One Shall I Marry? which opened in the one-night stands Christmas eve at Kankakee, Wis., has two members of the original cast in vaudeville—Gertrude Ritchie as "the girl" and Edmund Carroll as "the poor man." Lorin J. Howard, of Rowland & Howard, the producers, was at Kankakee for the opening. The particulars of the troupe which lead to John H. Garrity retiring as manager of the Garrick theater, have not been made public.

Ralph Jewell, Florence Forbes and A. J. Cole, were placed with Hamilton Coleman's "When a Girl Loves" by Harry Sheldon. Mr. and Mrs. E. L. Willets and Eugene Young were placed with the Shubert stock at Milwaukee, Wis.

Tom Powell's Minstrels, which have been touring western one-night stands, played Monmouth, Ill., Thursday last week and jumped from there to Detroit, Mich., to open as a vaudeville act on the Sun circuit, leaving to Cleveland next week. Tom Powell was in Chicago a few days recently having formerly been located here as representative of Gus Sun in Chicago.

Before the opening of the season Jack Bessy and James Felts got into a controversy about the chances of "Rebecca of Sunnybrook Farm" and "In Old Kentucky" in the one-night stands. The result was a \$10 wager on the length of the seasons and an agreement to buy a dinner for five persons assembled.

Robert Sherman held the money and last week turned it over to Felts when Gaskill and MacVitty's "Rebecca of Sunnybrook Farm" closed. Melvin and Gates have a lease on the Auditorium, formerly the Shubert house at Toledo, Ohio, and plan to open a stock there April 1. Hal Gates and LaZelle Valdere, of the Valdere troupe, were married Dec. 28, at Toledo, Ohio.

Christmas Day passed without the expected strike of the White Rats—the union actors of vaudeville. The removal of the headquarters of the international executive of the White Rat Actors' Union and the active head of the Vanderville Managers Protective Association to Chicago a couple of weeks ago created a lot of excitement and theater managers went so far as to engage "duplicate bills" for vaudeville houses setting the players to be on hand at a small salary with a promise of the regular scale of pay if they were called upon to work on account of the strike. The White Rats claim that the majority of the acts which accented these terms belong to the union or sympathize with it; that the managers were throwing away money. The managers claim that they have pretty close tabs on who are and who are not White Rats; that they know what they are doing. The expected strike seriously interfered with the routine work of the vaudeville agencies. Bookings were almost abandoned and nearly all of vaudeville engaged in "watchful waiting."

The White Rats are said to encourage a union of artists' representatives to be affiliated with the union organization, Harry Mountford, international organizer, is said to take the position that the managers are setting the actors with actors so the Rats will fight agencies with agencies.

"The World of Pleasure" laid off in Chicago the week before Christmas and rehearsed during that time at the Princess Theater.

Gertrude Bullock and W. L. Deacon were placed with the chorus of "Katinka" by Harry Armstrong.

Rodney Ransous and Dorothy Smith are presenting "Conscience" on the Sun vaudeville time. Miss Smith replacing Marie Nelson for this tour.

Vincent Dennis left Harry Clay Blaney's company with the close of the week at the National Theater and journeyed to New York to accompany "Turn to the Right" to Australia, being a member of the company recently organized. He has contracts calling for a season of 44 weeks at \$125 per week.

Hal Plumb, of the Coryton-Plumb show, was in Chicago last week; the show reopened Christmas after the layoff.

Thomas Dodd closed with the Bayler Stock company and joined the Flora DeVos company. J. Willard Bayler, of the Bayler Stock company was in Chicago last week, engaging people and securing plays. The show reopened Christmas day at Delavan, Wis. The company opens at the Malesic, in Beloit, Wis., in January for an indefinite run.

Claude Allen Lewis joined the Bicknell-Gibney stock at Oak Park, Ill., as director.

Jack Rose is back from a stock engagement with Wilson E. Todd at Marion, Ind.

Ward Cassid, has joined the stock company at Fargo, N. D.

Carl Fleming is playing one of the barbers with Harry Shannon's "Twin Bachelors," now playing Association tabloid time.

John Justus and Ethel Romani are with the Bicknell-Gibney stock company at Oak Park, Ill.

W. V. Goodwin, Nell Davis and Ben Ketchum have joined the J. Willard Bayler Stock company.

Plays of the week: Illinois: Ziegfeld's Follies opened this week, giving an extra matinee Christmas day.

Olympic: The Dolly Sisters in "His Bridal Night" began their engagement Sunday. Cohan's Grand: "Hit the Trail Holiday" with Fred Noble is delighting large crowds, though not always capacity throngs. Cort: "Fair and Warmer," one of the best laughing shows of all time, continues to draw. Garrick: Al Joins opened this week in "Robinson Crusoe, Jr." Powers: "The Boomerang" is doing so well that seats are being sold five weeks ahead. Princess: William Hodges in "Fixing Sister" opened last Saturday night. Chicago: "Go to It," moved here from the Princess. Playhouse: Washington Square Players. La Salle: "Idle Wives." Studenbaker: Clara Kimball Young in "The Foolish Virgin." Colonial: "Intolerance." E. E. MERRITT.

### BUFFALO

BUFFALO, N. Y. (Special).—Al Joins and his pirates in "Robinson Crusoe, Jr." played to big business at the Tech. Dec. 18-23. "Merry Wives of Windsor," Christmas week. "The Birth of a Nation" at the Star. Dec. 11-23 with its symphony orchestra showed to big houses, repeating its former success. "April" week Dec. 23.

At Rhea's, Dec. 18-23, the "Sixteen Navarrese Girls" provided a good drawing card. "Prevarication," a sketch in which Bert Baker and company were seen was a scream. Bernard and Janis were heard in a piano and violin of-fering.

"A Little Irish Girl," played by Pauline Maclean in "Little Peggy O'More," pleased large audiences at the Malesic, Dec. 18-23. "Mrs. Murphy's Second Husband," Christmas week.

The musical comedy, "The Fanny Sheet," headed the bill at the Olympic, Dec. 18-23. Lottie Meyer, the Diving Diana and her dancing and diving maids, headed the bill at the Lyric, Dec. 18-23.

Rose Rydell's London Belles was the attraction at the Gaiety, Dec. 18-23. "A Trip to Washington," a burlesque was good, clean comedy. Capacity houses. Bon Ton Burlesquers, week Dec. 25.

### LOUISVILLE, KY.

LOUISVILLE, Ky. (Special).—At Macaulay's Theater, Dec. 18-20, Lyman Howe's Travel Festival attracted large patronage. Spain and Norway were the countries treated. Macaulay's was dark until Dec. 28 when John Hyams and Lella McIntyre presented the musical comedy, "My Home Girl."

The Buckingham enjoyed a rollicking week, Dec. 17-23, with the Gliner Girls burlesque company, up-to-date in comedy, costumes and attractive chorus. Business good. At the Gaiety, the same period, the musical comedy, "Pretty Baby" held the stars drawing well. The company was an evenly balanced one, and the entertainment highly pleasing. The bill at Keith's, week ending Dec. 23 were Erna Antonio Trio, Loney Haskell, Bob Yocco, Arthur Havel & Co., Rito Mario and her orchestra, and Hugh Herbert and company.

An attractive feature of the moving picture offering this week was Marie Doro in "Oliver Twist," with an all-star cast, Gladys Coburn in "The Battle of Life" and Ethel Clayton and Carlyle Blackwell in "Broken Chains." All of the moving picture houses are enjoying fine patronage.

Myrna Sharlow, the prima donna soprano, word comes from Chicago, is engaged to marry a non-professional. Special interest in this announcement is felt in Louisville, as the young singer is well known in this city and is a near relative of the president of the Louisville & Nashville Railroad.

The appearance of the "Life of Chas. Frohman" in the bookshops here has created special interest, partially because the Napoleon of managers had many friends in this city, and especially because one of the authors of the book, Isaac F. Marcossion is a graduate from the Louisville newspaper field.

Fischke cartoonist on the Louisville Times and successful painter in oils, enjoys the distinction of having one of his recently completed pictures accepted for exhibition by the National Academy of Design.

### CHARLES D. CLARKE.

### DES MOINES, IOWA

Des Moines, Ia. (Special).—Burchel Theater (Robert and Getchell managers): For the burlesque half of week, "Law Kelly in Hello, New York," featuring Lon Haeall, James Brooke, Coley Lovella, Kitty Gainer, Nettie Nelson Earl and Marie Gates, drew their usual capacity houses.

The local Elks staged quite an elaborate minstrel show for the benefit of charity Dec. 14-15 and cleared quite a large amount.

No big attractions are booked till early in January when "Katinka" comes for two days, Jan. 12-13. "The Blue Paradise," Jan. 27.

Emmerson (Robert and Getchell, managers): Pearl Brothers and Burns, the Pe-Mall Clerks, a musical tab, Frederick Allen and company, Cecil and Mac, with Charlie Chaplin's latest screen release, "The Bink," proved to be great, especially as a box office attraction.

Orpheum (George Sackett, resident manager): The Orpheum Road Show, headed by the "Morgan Art Dancers," Winthrop and Ames, Britt Wood, The Brightons, McDevitt, Kelly and Lucy, Allen and Howard, Nader Velds Naboom, week Dec. 17.

The Garden is featuring for current week Fannie Ward in "The Years of the Locust," and Lenore Ulrich in "The Road to Love."

The exhibitors and news had a real treat in witnessing the trade showing of the Brenon-Belnick production of "Naxos" in "War Brides" at the Garden Dec. 17.

The Casino is featuring Dorothy Gish in "The Children of the Fend" and Orrin Johnson in "The Light at Dusk."

"The Ballet House" at the Coliseum, Dec. 18, attracted only a fair house—prices too much.

R. F. Elbert of Elbert and Getchell, has returned from a business trip to New York where he signed the new Princess players. The Malesic opened Dec. 24 with "Ramona," followed by "Civilization," Dec. 31.

### KANN.

### SAN FRANCISCO

SAN FRANCISCO (Special).—The "movies are considering an increase of entrance fee from ten to fifteen cents, necessitated by the high cost of living. At the Cort a benefit was given in aid of the Municipal Christmas Tree. The children from orphanages occupied the galleries.

The Columbia has "The Garden of Allah" for the third and last week. Commencing Christmas day matinee, "It Pays to Advertise."

The Alcazar presented for the first time here, Louis Mann's "The Double," to a good house. Two shows will be given New Year's eve and the comedy will be Apartment 3 K.

The Cort is running for the third week "Fair and Warmer." The Orpheum has a good bill including Eddie Leonard and his wife Mabel Russell who is playing with Mary Ward in "Call It What You Will."

The Empress has "30 Minutes at the World's Fair" for a second week. Next week, "30 Minutes at Coffee Dan's."

Pantages has George Primrose and his seven dances, Gilroy Haynes and Montgomery and Iselta. The Wigwam is full of activity and doing a big business in "In Minstrelsy, week "Von Yossan." The Hippodrome has "The World and the Woman."

Commencing Jan. 3 at the Valencia, by arrangement with Cosmopolitan Opera company for five nights, Diaghilev Ballet Russes.

### A. T. BARNETT.

### OTTAWA, ONT.

OTTAWA, Ont. (Special).—Russell: Paderewski, Jan. 4. Dominion: Manager Clancy special "Anniversary Bill," week Dec. 18-23. Georgia Comedy Four, Wray's Minstrelsy, "The Mayor and the Minstrel," the Gertrude Long, Pat and Peggy Houston, Lord and Fuller, and Lucille Anger opened to overflowing houses. The Family: Week 18-23, vaudeville and pictures to good business. J. H. DuBa.

### E. CLARKE WALKER

Think of a theater manager who was born in Logansport, Martin County, Indiana, forcing Bob Fitzsimmons to gaze at the stars long enough to take the count! Yet it is a fact, as almost everyone in Spokane knows, E. Clarke Walker, the popular and portly manager of the local house of Pantages, is the gentleman from Indiana who did it—with the aid of a nursing bottle. It should be mentioned also that the event occurred some years after Fitz surrendered his world's (sambo) championship.

On the stage of the theater, following the afternoon performance. The trouble started over a newspaper article, and blows commenced to rain fast. While the manager towers over six feet and weighs 210 pounds, he has no hesitations, so confuses, to pitting his endurance against that of an ex-world's champion heavyweight.

So he grabbed the first thing handy, which was a baby's nursing bottle, and felled the pugilist with a solid rap on the head. This is diverting no secret as it is a matter of record that both appeared in a police court next day. But they worried not, as it brought publicity, which is considered necessary to the box office.

Clarke Walker is one of the most popular theater managers that ever worked in Spokane. He came to Spokane 15 years ago, and spent 7-8 years as cashier for the city government.

Then Alex Pantages decided to install a house in Spokane and Walker was chosen to direct it. He did it with such success that he is still on the same job. Since 1907, when the Pantages opened for business, theatrical ventures have come and gone, but Walker and the Pantages go on forever.

Walker always has taken an active part in the civic and social life of Spokane, being an active member of the chamber of commerce, Ad Club, Rotary Club and Spokane Club, as well as the Elks, Knights of Columbus and T. M. A.

He was born in Logansport, Ind., Dec. 23, 1877. He went through the grammar and high school and attended the University of Indiana for three years. Nov. 24, 1901, he was married to Miss Gertrude Lee White of his native town, and they have one child, Horace James Walker, aged eight.

### ROBERT S. PHILLIPS.



E. CLARKE WALKER.



## FIRST TIME ON THIS SIDE

"A Kiss for Cinderella," by Maude Adams, in Baltimore—Forbes's  
"A Woman of To-Day" a Play of the Minute

BALTIMORE, MD. (Special).—There were many opinions regarding the new Maude Adams, "A Kiss for Cinderella," which Maude Adams presented here for the first time in America last week. The consensus of opinion seemed to be that it lacked cohesion, its construction being rather disjointed. It possesses many charming scenes, but for the most part they fail to arouse the interest and appeal which contributed so much toward the success of the former piece. "A Kiss for Cinderella" is a fairly tale drama play, modeled very closely along the lines of Eleanor Gates' "The Poor Little Rich Girl," which play, by the way, is an infinitely superior piece of work to the latter fantasy as far as treatment of the material goes. Miss Adams' performance is decidedly better than has been hers. "A Kiss for Cinderella" owes much to the charming and talented Maude Adams, who by her magnetic personality and incomparable art endows the role of Cinderella with innumerable little touches of sentimentality, appeal and witfulness which make the character the dominant note at all times. The play is beautifully staged, the one scene of the ball being the most artistic stage picture we have seen in three or four seasons. This scene is alone worth the price of admission, and in conception, execution and acting towers above the rest of the play.

Formulating the fields of satire and broad comedy, James Forbes has written in his new piece, "A Woman of To-Day," a play which is not exactly extraordinary or powerful, is nevertheless timely and unusually well constructed. It is a play of the minute, being a dissertation on the conflict of love versus business. With a little revision of the first and second acts, the play should stand as even chance of landing one of the successes of the season in its latest play. He has been remarkably skillful in the drawing of his characters, and presents his story and argument in a clear cut and consistent manner. He has taken for his theme the conflict which arises when a successful business woman marries an equally successful business man, with the promise that she forsake her former occupation and all interests connected with it, although retaining her hold upon the stock of the corporation, but taking no active part in the conduct of the business in which she had been the controlling factor and chief power. While the theme has been treated from a humorous point of view in all our Mrs. McChesney, Mr. Forbes has chosen to view it from the more serious aspect, and offers arguments for both the husband and wife. From the middle of the second act the play moves swiftly and interest never flags until the final curtain. In fact, "A Woman of To-Day" comes near being one of the very best American dramas we have had in a couple of seasons, as far as subject matter and character drawing go. Much of the success of the play is due to the acting of three members of the cast, Janet Beecher, Percy Harwell and E. Herbert. Miss Harwell in particular gives one

of the best individual performances of the season to date as the modern mother. The remaining members of the cast, with the exception of Georgia Lawrence, who does considerably with a small bit, could be improved upon.

It would not be at all surprising if, at the conclusion of the season, the present week should prove to be one of the most lucrative. Ford's has enjoyed during the current year a statement of success which was never before. It is the better part of the two. The company which opened its tour at Ford's on Christmas Day is an excellent one and includes Ralph Morgan, Joe Totten, Wm. Farn, J. H. Hunter, Philip Bishop, Robert Fahn, Chas. Goodrich, Mabel Hurt, Jessi Glendinning, Helen Collier and Dorothy Deets. The success which this piece has achieved is easily understood, for it contains most of the elements which go to make a play of popular appeal to the masses. The audience grows larger at each performance. After leaving us the company will head for Chicago, where it is due to open about the middle of January. Week Jan. 1, "Experience," Joan Webster's charming little comedy, "Daddy Long Legs," which was received here with such acclaim last season, returned to town Christmas Day at the Academy, where it was greeted by a large audience. Frances Carson enacts the role originally created by Ruth Chatterton, and in a distinct surprise. Miss Carson gives a really delightful performance, and her work is so unusually good as to make a most vivid impression in the memory. The supporting cast is satisfactory.

Harry Henkel made an announcement last week which was hailed with delight by the local theatergoers. Jan. 8, the widely advertised revival of "Her Husband's Wife," featuring Laura Hope Crews, Marie Tempest and Henry Miller, will take place at the Academy, prior to its engagement in New York. This play has never been presented in Baltimore. The Princeton Club of Princeton University paid its annual visit to us when it presented "Safety First" at Albright's Theater, Dec. 20, before a very large and fashionable audience. As usual the production reflected the highest credit on the club. The play was particularly pleasing being contributed by Messrs. Guilbert, Dickey and Harris. Percy Harwell was extensively entertained by her host of friends and admirers last week during her engagement in "A Woman of To-Day." It is her engagement to again welcome this charming favorite back to Baltimore, and the reception tendered her at every performance bore a striking evidence to her popularity. "Step Lively" opened at the Auditorium on Christmas Day for a week's engagement. T. B. Kama.

## BRIDGEPORT

BRIDGEPORT, CONN. (Special).—Manager John P. McCarthy of the Plaza, gave Bridgeport its fill of star comedy screen attractions, Dec. 18-20, when Chaplin in "The Ring" and Douglas Fairbanks in "The Matrimony" reigned supreme. The joint presentation in connection with good vaudeville drew such big business that extra police were on hand to control the crowds. The headliner was "Daddy's Birthday" written and played by local talent (former professionals), written by James Saunders; all gave good work. Frank Keenan in "The Sin in Me" was screen lead, Dec. 21-23. Week Dec. 18-20 brought Chaplin in "The Ring" and Douglas Fairbanks in "The Matrimony." The last half of the week, Gladys Coburn in "The Battle of Life" proved very attractive on the screen; "Pathe News" showed Doris Payne, a Bridgeport girl, as Miss Preparedness, the hamster in New York City, sent there by Bridgeport as its prettiest girl. Miss Keyson, also a native of Bridgeport, in "The Ocean Wolf." All the movies are doing tremendous Christmas business, especially the Empire, which shows first-run Paramount attractions. The West End Theater, Dec. 23-25, gave "The Prince of Graustark." The Liberty Dec. 23-24, a Brady feature, Gail Kane in "The Men She Married." MARY KATLIE HANCOCK.

## ALBANY, N. Y.

ALBANY, N. Y. (Special).—Al Johnson, surrounded by a large and capable company in "Robinson Crusoe," drew tremendous audiences at Harmanus Bleeker Hall, Dec. 15-16. Prices were advanced for the occasion to \$2.50. Bessie's Band, 10, gave a delightful concert and drew big audience. An exceptionally attractive vaudeville bill was offered at Proctor's Dec. 18-23, being anniversary week. Mr. Proctor desired to celebrate the third year of his ownership of this popular vaudeville theater, with an unusual program of features. The principal acts were John Webster and company, Avelling and Lloyd, Will Lord and Gloria, the Novelists, Suzanne Roccomora, Avon Comedy Four, Marie King Nordstrom-Pinkham and company, and Mabel McDonald. The added film features were "William S. Hart in 'The Devil's Double,'" and "Lillian Gish in 'The Children Pay.'" Crowded houses prevailed the entire week. At the Empire, Waldron's Bostonian Burlesquers, featuring Frank Finney and Florence Mills, presented an entertaining program which drew full houses. Geo. W. HARRICK.

## SYRACUSE, N. Y.

SYRACUSE, N. Y. (Special).—Fritz Schiff played to fair houses at the Empire Dec. 7-9 in her new play, "Husband's Guarantee." The only bright spot in the play whatsoever was the dress which Miss Schiff wore in the second act. She did not plot to the performance, and it did not take at all with Syracuse audiences. Phoebe O'Hara in "Heart's Desire," 14, played to a big house at the Empire. Bessie and Her Band, 21, "Arms and the Girl," 25-27. Annette Kellermann in "A Daughter of the Gods" played to very good houses at the Wieting, 18-28. FREDERICK E. NORTON.

## NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (Special).—Orpheum: Max Spiegel's "The Social Follies," Dec. 18-20, with Fred Reeb, Bobby Nugent, Miss Schall, Mohr and Stanley, and Tride Symon, to large attendance; Clara Kimball Young in "The Common Law," 21-23; good attendance. Olympia: (18-23) Marguerite Clark in "Miss George Washington," May Allison and Harold Lockwood in "A Woman of To-Day," 11-13; and Orestes Moore in "A Ching Island Princess," Prince Karni and Co., Sam Leibert and Co., Arthur Gray, Cole and Donahy, Beanie LaCont, and "Their Counterfeit Vacation" to large attendance. Strand: (18-23) Felix Martin and Co. in "The Rehearsal" and "The Battle of Two Soons," Claire Meserieu in "Ashes," Agnes Veron in "Eyes of Love," Mera Gerber in "The Shadow," and "The Shielding Shadow," to very good attendance. Bijou: (18-21) Twilight Sleep Motion Pictures, to good attendance. Colonial: (18-23) June Caprice in "The Rugged Princess," Ethel Clayton and Holbrook Blinn in "Hiding Scar," Edna Mayo in "The Return of Eve," and Helen Holmes in "A Lass of the Lumberlands," National: Robert Mantell in "The Spider and the Fly," Gold Eagle Feature "The Jockey of Death," Helen Holmes in "A Lass of the Lumberlands," Ethel Clayton and Holbrook Blinn in "The Hidden Scar," June Caprice in "The Rugged Princess," Frank Borge and Anna Little in "Immediate Lee" and "The Vampires," all to good attendance. W. F. Gaa.

## ELGIN, ILL.

ELGIN, ILL. (Special).—Max Bloom brought in his 1917 edition of "Sunny Side of Broadway" for three performances, and played three packed houses, from Dec. 17. For the balance of the week the Grand offered high-class pictures. Manager Newman has a number of good musical "fats" booked for the Grand. On Christmas Day and first half of week following E. P. Churchill, Inc., submitted "The Blow-Out" with Leo Greenwood featured and a chorus of girls. For last half of week "The Girl Worth While" by John P. Mulrew, with Arthur Conrad and Primrose Remon featured, and for New Year's attraction People and Greenwood will offer their "All Girl Revue for 1917." Dec. 14-15, Iris (Fred Savage, mar.; Madame Petrova in "My Madonna," Dec. 13-15; Edmund Breece in "The Weakness of Strength," Dec. 14-15; Bessie in "The Abandonment" and the Alma company (vaudeville) and Andrea, the mysterious Dec. 11-13. C. W. ORWALD.

## HUTCHINSON, KANS.

HUTCHINSON, KANS. (Special).—Royal Theater (motion pictures, O. B. Yost, mar.): June Caprice and Harry Hilliard in the William Fox feature, "Little Miss Happiness," Dec. 11-12; Mary Anderson and William Duncan in "The Last Man," Dec. 13-14; De Luxe (Fred Savage, mar.), "The Unwritten Law," Dec. 11-12; "Under Cover," Dec. 13; "The Honorable Friend," Dec. 14-15; Iris (Fred Savage, mar.); Madame Petrova in "My Madonna," Dec. 13-15; Edmund Breece in "The Weakness of Strength," Dec. 14-15; Bessie in "The Abandonment" and the Alma company (vaudeville) and Andrea, the mysterious Dec. 11-13. C. W. ORWALD.

## BOSTON

BOSTON (Special).—The week after Christmas has given a new impetus to theatrical affairs in Boston with several new offerings. "Pollyanna" opened the Hollis with a Christmas matinee. This is the first opportunity Boston playgoers have had of seeing the dramatization of Eleanor G. Porter's delightful story and was enthusiastically over. Patricia Collings' portrayal of the part of the heroine. The "Passing Show of 1916" came to the Shubert in the place of "You're in Love," which was transferred to the Plymouth. The Henry Jewett Players gave Oscar Wilde's comedy, "An Ideal Husband," which has not been seen in Boston for more than twenty years and came as a surprise even to the old-timers as it had only been given three times in the past. Montgomery and Stone are at the Tremont Theater in "Chin Chin," which was so much enjoyed when it was here before. At the other theaters: Wilbur, "The Cinderella Man"; Park Square, Leo Dittichstein in "The Great Lover"; Colonial, Otis Skinner in "Mister Antonio"; Majestic, Taylor Holmes in "His Majesty's Men"; Boston Opera House, "Flask O'Hara" in "His Heart's Desire"; Castle Square, "For O' My Heart."

David Finestone, treasurer of the Shubert Theater, had a narrow escape recently at a fire which partially destroyed the apartment house in which he lived. He was awakened in the middle of the night to find the house in flames and his escape cut off at the stairways. With Mrs. Finestone he jumped to a small balcony some distance from the window of his bedroom and here they were finally rescued by the firemen. The thermometer was nearly at zero and neither had been able to dress.

At the New England Conservatory of Music Mr. Clayton D. Gilbert has arranged a series of talks by actors who chance to be in Boston. Recently Ramsay Simplicity gave a talk to the students. He is acting. Two or three days ago Herton Churchill, who is in the cast of "The Cinderella Man," spoke about "The Dignity of Art."

Players who were formerly in John Craig's Company at the Castle Square Theater have been coming back to Boston of late where they are always sure of a hearty welcome. Florence Shirley is at the Majestic in "His Majesty's Men" and Al. Roberts is at the Plymouth in "You're in Love." Both have been particularly successful and received good notices from all the reviewers.

DUDLEY CLAPP.

## SELMA, ALA.

SELMA, ALA. (Special).—Academy of Music: May Irwin in "33 Washington Square," Dec. 8; moderate business on account of inclement weather. Coburn's Minstrels, Dec. 16. Mov. pictures, week Dec. 11, Academy of Music: Marguerite Clark in "The Patriot," Holbrook Blinn in "The Weakness of Man," Cleo Ridgely and Wallace Reid in "The Yellow Pawn," Orrin Johnson in "The Light at Dawn," Marie Williams in the second "Scarlet Runner," Paramount Pictograph, Pathe News and Vitagraph comedy.

Walton Theater: Robert Edison and Jose Collins in "The Light that Failed." Moving pictures, week Dec. 18, Academy of Music: Pauline Frederick in "The Name of the Wind," Charles Chaplin in "Behind the Screen," Anita Stewart in "The Painted World," Robert Connors and Mabel Trunelle in "The Martyrdom of Philip Strong," Naomi Childers and Marc MacDermott in "The Price of Fame" (Vitagraph), George Williams in the second of the "Scarlet Runner" series; Paramount Pictograph, Pathe News and Vitagraph comedy.

Walton Theater: Louise Glusum and Frank Keenan in "Honey Thy Name"; Valkyria in "The Hidden Valley." HAN. J. SCUDSTON.

## DENVER

DENVER (Special).—"Hobson's Choice," Dec. 18-23, delightfully presented and acted with discrimination by an English company, was one of those rare stars like "Milestones" or "Bunty Pulls the Strings" that appear in our local theatrical sky only too rarely. The drama, Laurence arranged a special meeting in honor of the members of the company, Dec. 18 at which the actors made short addresses. Leon Baka, a member of the Russian Ballet company, spoke on the Russian Ballet. The Bird of Paradise followed, and the Broadway season is now launched. The "Ballet Russe," at the Auditorium, Dec. 18-20, was patronized by all classes. Nilinsky, of course, was the chief center of interest. The Denham company handled the farce "Some Baby," week Dec. 18, with just enough showiness to make the laughs ring louder. This closes Julia Taylor's engagement. "The Blue Bird" twice daily, Christmas week. The Orpheum enjoyed its usual prosperity Dec. 18-24 with "The Bride Shop." FREDERICK D. ANDERSON.

## DECATUR, ILL.

DECATUR, ILL. (Special).—"Katinka" with Alice Ryan as Katinka, was well received at the Lincoln Square, Dec. 12; business fair. Rose Stahl in "Our Mrs. Cheney," Dec. 16, to a pleased house; business good. "For O' My Heart," Dec. 25; Wisconsin Glue Club Jan. 1. Mr. Shockley of the Lincoln Square Theater is going to establish a custom here of running moving pictures on Saturday and Sunday. "Love's Lottery" is the first film booked and it will be followed by "Birth of a Nation," Lyman Howe's Travel Pictures, and Annette Kellerman's "Daughter of the Gods." Arrangements are being made by the local order of Knights of Columbus to hold their annual musical show next February. Allerton S. Freeman (musical comedy favorite) has been engaged to direct the performance, and rehearsals will begin immediately after the holidays. The production will be given at the Lincoln Square. There will be a chorus of 75 voices, besides 17 principals. Special costumes and features will be secured. FRED. S. EWING.

## ALTOONA, PA.

ALTOONA, PA. (Special).—The Mischler had "The Auto Girl," Dec. 13, to good house and "The Girl Without a Chance," Dec. 16, large house. Cyril Maude, in "Grumpy," Dec. 21; "Remember More," Dec. 23. Orpheum more popular than ever, this play house seems to get, and business rushes in capacity all the time. "Wanted—A Wife," and "Oh, Mr. Detective," heads this week's bills. Manager Allen has caught on very quick with the city for the short time he has been and has made many friends. ELLIS MARCH.

## ST. LOUIS

ST. LOUIS, MO. (Special).—The week before Christmas here "show business" was excitable. Even the festive "movies" were deserted. At the Jefferson, Lois Bolton in "Twin Beds," here for the third time in two seasons did not do the business that the head and the play deserve. At the Shubert-Garrick, Shakespearean repertoire in the capable hands of Kellard, Charles Hanford and Miss Khaya St. Albans and a supporting company of unusually competent players, was a frost.

The Columbia had Nat Goodwin in anecdotes and stories as a headliner, and at the American, "The Girl He Couldn't Buy," for 10 to 50 cents, has suffered with the rest of the show shops from weather and season. Max Zach's symphonies on Friday afternoons and Saturday evenings, enjoyed a deserved popularity at the Odéon. The Jefferson (Melville Stoltz, manager), Holiday week, Rose Stahl and company in "Our Mrs. McChesney," Shubert-Garrick (Melville Stoltz, manager), Emily Stevens in Louis Anspacher's "An Unchained Woman," Holiday week, The American (Harry Wallace, manager), Holiday week offers "The Blindness of Youth." HAGEMAN.

## ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—Four exceptionally strong attractions have held the Metropolitan stage the past four weeks; Irene Kravitz in "The Meeting," "The Unchained Woman," and "The Princess Pat." The second one mentioned was the only attraction of the four that really did any business. "War's Women," photo-drama, was the attraction 11-23, and "San Carlo Opera," 24-30 in a repertoire embracing "Lucia," "Aida," "Lohengrin," "La Gioconda," "Tales of Hoffman," "Cavalleria," "Pagliacci," "Martha," and "Il Trovatore." There is nothing definite in regard to future bookings except that "The Blue Paradise" will play the theater Jan. 28-Feb. 3, which is the week of the St. Paul Winter Carnival.

Prominent in the Orpheum, 24-30 were Kallmar and Brown, Allan Dinehart, Co. Amor and Winthrop Ryan and Lee Dyer and Corps, and Rich and Burt. Greater Morgan Dancers headlined 31-Jan. 6.

The New Palace theater, booked by W. V. M. A., opened several weeks ago and is doing comparatively well. JOSEPH J. FISTER.

## WILMINGTON, DEL.

WILMINGTON, DEL. (Special).—Madame Bernhardt was not only welcomed at the Playhouse Christmas night, after her failure to appear Dec. 2, Francis Wilson in "The Daughter of the Gods" comes to the Playhouse Jan. 4. Richard Carls in the Odeon Revue 1916, comes Jan. 1-3 and matinee. A. Brady comes in "The Damsel," 16-18. The Playhouse is succeeded by John J. Rankin, who represents the interest of Louis J. Allenman. As a direct result of the deal, Mr. Allenman, as manager, will be given carte blanche to "book" the highest quality drama, operetta, musical comedy, and all forms of amusement. Klaw and Erlanger productions are among those which hereafter will be included in those from which the Playhouse may choose. They heretofore, to all intents, have been shut out. HOMER J. LESTER.

## JACKSON, MISS.

JACKSON, MISS. (Special).—With what should have been two full houses, business was rather light, week Dec. 11, at the Orpheum. The show (W. L. Fall, manager), "Robin Hood," 15, was presented by an exceptionally strong company. The local press was most commendatory. May Irwin, surrounded with most capable people in "33 Washington Square," 16-18. The Majestic has a special program for the children, four days being given to them in their offerings: "Oliver Twist" with Marie Dore, "The Sunbeam" with Mable Taliferro, "Little Mary Sunshine" with Baby Osborne, William S. Hart in "The Damsel," Marguerite Clark in "Miss George Washington," Lon Teller in "The Victoria Cross" and "Let Katy Do It," with Jane Grey. The last three had its program considerably upset when the police caused the removal of their billboards advertising "Purity," the Mayor refusing to allow the picture to be shown. Instead, "The Prince of Graustark," with Bryant Washburn and Marguerite Clayton. ALBERT G. EYERSON.

## FT. DODGE, IOWA

FT. DODGE, IOWA (Special).—Commencing Dec. 10, the Magic Theater, formerly a movie house, was into stock. The Gardiner Bros. Stock Co. opened a four weeks' engagement, 10-24, at which time they presented "The Bishop's Carriage" to capacity business. Billy MacDowell, former star with the Harry North Stock Co., when they played here at the Princess two years ago, is playing the leading role in the new production. Manager Jimmie Martin announces prices at 10-20-30, and matinee 10 cents. Manager Leggo of the Majestic announces for the ensuing week, "The Wheel of the Law," "The Sin of Her Parents," and "The Devil's Double," and "Husband and Wife," at the Lyric. "The Shielding Shadow" and "The Fear of Poverty." The Princess had four excellent vaudeville numbers and two photo-plays: "Fair and Warm," Dec. 28. LILLIAN M. HAWKIN.

## CALGARY—EDMONTON

CALGARY, ALTA. (Special).—One of the Washington Square Players successes, "The Age of Reason," headlined the Orpheum, Hill, Dec. 4-6 was capitally acted by a capable cast headed by Virginia and Genevieve Robin. Business was very good. "The Birth of a Nation" played its fourth engagement within a year 7-9, and as on former occasions did big business.

EDMONTON, ALTA. (Special).—The drawing power of "The Hussy" seems to be as great as ever. It made its fourth or fifth appearance at the Empire, 14-16, acted by a capable company and did excellent business. As an added feature there was an exhibition of military drill by a squad from the 21st (Irish Guards) Overseas Battalion which was heartily applauded. Business big.

The United Producing company has secured the rights of "In Walked Jimmy" for Canada and States West of the Mississippi. A good company headed by Geo. H. Summers has been organized and opened their tour at the Empire, Edmonton, Dec. 25, for three nights. GEORGE FERRIS.



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## REPORTS FROM MIRROR CORRESPONDENTS

### CLEVELAND, O.

CLEVELAND, O. (Special).—Euclid Ave. Opera House. Mitsi Hajos in "Pom Pom." Mitsi, one of Cleveland's favorites, was greeted by large-sized audiences. The big favorite was Tom McNaughton; his comedy work is of the best. The rest of the company is entirely adequate.

At the Colonial, current week, Al Johnson and Winter Garden company in "Robinson Crusoe, Jr." The Hippodrome has an excellent bill for the holiday season. Queenie Dandelin, mistress of the air, opens the bill with a neat act, singing, dancing and wire act. The Bison City Four sing some songs and inject some clever comedy in their act; J. C. Nugent offers his original oddity, "The Squarer"; Leah Nora offers a neat singing act; Burley and Burley, quaint comedians, have a clever act; Hermine Shone and excellent cast, including Glen Anders, in "Mary Ann." One of the hits of the bill was George Lyons in a harp interlude; Mr. Lyons sang a couple of songs; Bonita and Lew Hearn scored big, they have an extremely clever act; Altonal succeeded in mystifying the audiences and doing some wonderful escapes from special contrivances.

The Miles Theater offers "The Smart Shop," Jeff Davis, and five other vaudeville acts. The Priscilla presented "The Divorce Question," "That Other Woman" at the Prospect, Miss Hill's Follies current attraction. Max Spiegel's Merry Rounders at the Star. "Cherry Blossoms" at the Empire.

Motion pictures: Stillman, Douglas Fairbanks in "The Matrimonic." Standard, Alan Hale and Gretchen Hartman in "The Love Thief." Strand, "The Price of Silence." Orpheum, Peggy Hyland in "The Enemy." Reel, Marguerite Clark in "Miss George Washington." New Mail, "The End of the World." Alhambra, Madame Olga Petrova in "The Black Butterfly." Metropolitan, Frank Keenan in "The Sims Ye Do." Knickerbocker, Irene Fenwick and Owen Moore in "A Coney Island Princess."

Hermine Shone, appearing at the Hippodrome this week is a Cleveland girl and is spending the week with home folks and renewing old acquaintances.

Mitsi Hajos, appearing in "Pom Pom," was present at a private screening of Vaughan Glaser's first photoplay, "The House of Shadows." This picture was made by Mr. Glaser for the Sunbeam Film Co. Mitsi Hajos is a star in the company.

The Hippodrome will have two performances New Year's Eve, the second show starting at 11 p. m. The Opera House will have a New Year's Eve performance, starting at one minute past midnight. The attraction playing there New Year's week is "Potash and Perlmutter in Society."

Christmas week attractions: Daisy Joan, Theodore Kosloff and Ballet, Kelsa Hippodrome; John Mason in "Common Clay," Opera House; Al Johnson in "Robinson Crusoe Jr." at the Colonial.

"Hearts of Erin," the latest work of Henry Blossom and Victor Herbert, will have its premier performance New Year's afternoon. Victor Herbert will conduct the orchestra both performances New Year's Day.

The Opera House announces the following plays: Week Jan. 8, Chin Chin plays a return engagement; week 15, Al Herbert, Fred, Lyn Harding, Edith Hyman and Leila McIntyre in "My Home Town Girl." 19, Christmas week "A World of Pleasure" is the attraction, with Conroy and Le Maire and a large collection of stars.

At the Colonial: Week 8, Lina Abarbanel in "Flora Bella," week 15, "Oh, Boy," the new musical play destined for the Princess Theater. New York, will have its try out here; week 22, "Very Good Eddie!"; week 29, "The Passing Show."

Al Ray, former Motion picture director, is now located in Hollywood, Cal., writing scenarios with Richard Willis. They have just finished a scenario for Charles Ray. Work on this film play will be started at once.

GEO. B. MCKITTERICK.

### SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (Special).—"Experience" at the Chattertons, Dec. 13, 14, did a large business. This is the second visit of this play and a third visit has been booked for the Spring of 1917. Charles Hyman and Leila McIntyre in "My Home Town Girl," 19, Christmas week "A World of Pleasure" is the attraction, with Conroy and Le Maire and a large collection of stars.

Vaudeville at Majestic, capacity crowds at week end, with excellent business mid-week. Manager Harris has given the vaudeville lovers here more high-class and big time acts this season than has been given since the Majestic has played vaudeville. Many new faces are seen at Empire where stock business is given. Twenty people now compose the company, the bill is changed twice weekly. Business fair.

Triangle pictures at Gaiety, business good. Princess did good business with "A Coney Island Princess" and other features from the Paramount program for the past week. Lyric, with Chaplin in "The Rink" and Mary Miles Minter in "A Dream or Two Ago," did excellent business of the week. Pictures at Van-dette, Vogue, Amuse-It, Royal and Capital, Mr. and Mrs. J. A. Barnaby have been secured by the Women's Club here to supervise their play to be given this winter for the benefit of the Springfield Tuberculosis Association.

Vachel Lindsay, the local poet, who has gained fame throughout the entire country by his unique poems and talks on motion pictures, gave a lecture before the various women's clubs here, 15, to a large crowd.

ELMER L. TOMPKINS.

### SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan "Twin Beds," Dec. 10-16, amused and entertained houses averaging fair business. Moore dark 10-16. The Monte Carter Co. in "Social Whirl," 10-16, at the Oak pleased audiences ranging from small to large. At the Pantages, the Imperial Military Octet and vaudeville, Dec. 10-16, drew good business. Palace Hip, Olga's Leopards and vaudeville, Grand, vaudeville, Alhambra, Nellie Nichols and vaudeville. Motion pictures at the Clevelander, Class A. Coliseum, Colonial, Liberty, Mission, Rex, Strand and other houses. Business is good and the city appears to be entering on a new era of prosperity.

BENJAMIN F. MADDEN.

### MILWAUKEE

MILWAUKEE, WIS. (Special).—Arrangements have been completed for the appearance here of the Ballet Russe and symphony orchestra of 200 members. Wasyly Nyinsky is in charge. This production will appear at the Auditorium the latter part of January.

Nashova in "War Brides" has just completed a successful week's run at the Orpheum. Marie Doro in "Oliver Twist" and Lou Tillingham in "Victoria Cross" is the Alhambra bill. The Princess has changed its policy and is now, on the Triangle, program. Olga Petrova in "Black Butterfly" at the Merrill. Clara Kimball Young in "The Rise of Susan" and "The Dollar and the Law" drew good houses at the Strand. The Paradise is still playing "Parity."

A Meister has opened his new theater, The Whitehouse, and brought a bright spot to the show district. The house seats 1,700 and has many novel arrangements.

Charlie Chaplin in "The Rink" is packing the Buttery continually.

Both the Davidson and Shubert were dark week preceding Christmas. The current Shubert bill is "A Pair of Queens" with Harry Minton in the lead. At the Davidson a split week for Christmas witnessed "Twin Beds" and "Gypsy Love."

The Chicago Symphony Orchestra played at the Pabst. One of a series of successful concerts. The Monarch Comedy Four open the Crystal bill; La France Bros. in the "upside down balancers" have a very extraordinary act. Frankie Keiley has a very good line of laugh-acters. Blossom, Robinson and Billy Link present "The Traffic Cop." Miss Robinson is a local girl. Flood and Krasa show remarkable ability in acrobatics and juggling. Attendance is good. The Tempters is drawing good at the Gaiety.

Around the Town, with Marie Dewey and Mabel Rogers, assisted by a company of 25, present a very unusually pleasing headline at the Palace. "On the Veranda," another miniature musical comedy heads the bill for the last half week.

John McCormack, the Irish tenor, will appear at the Auditorium in February in connection with the A Capella Chorus. The Arion Musical Club is planning a musical festival in May. The soloists will be Mrs. Louis Auer, soprano; Elia Biedel, alto; Beecher Burton, tenor, and Goodrich, bass.

The Wisconsin Musical Conservatory recently gave a concert. Those who appeared were Addie Leopold, Eleanor Thelen, Emma Schmidt, Hattie Frank, Irene Koch, and others. Winifred Hewitt and Florence Heimlich.

Alan Brooks in his own sketch "Dollars and Sense," headlines the Majestic bill current week. Peggy Condy, Irving Dillon, and M. Nahl support Mr. Brooks. Alexander MacFadyen comes a second with his rendition of an ever popular piano solo. The Orpheum Circuit travel weekly supplements the bill. Lew Dockstader comes next.

Jos. A. Kiss.

### IOWA NOTES

IOWA FALLS, IA. (Special).—Road shows are doing an excellent business at the Metropolitan this season, and on open nights Paramount and Fox features attract big business.

"The Other Man's Wife" is a new play by Vic Lambert that is proving a winner in this territory this season. It is under the management of L. E. Pond, a personal representative of the producers, Gaskill and MacVitty.

Two "Fair and Warmer" companies are playing Iowa. One billed the Christmas date at Fort Dodge and the other at Marshalltown. This attraction played here Dec. 25.

Manager E. O. Ellsworth, of the Metropolitan, acted as Santa Claus for the kiddies this year and during the municipal Christmas tree festivities entertained the youngsters at a motion picture program.

W. B. Patton and his Laxy Bill company laid off at Marshalltown the week before Christmas and played the Odessa there Christmas eve.

Jimmie Eriston, for many years prominent in the advance work for the Hagenbeck-Wallace circus, has assumed the management of the Hodges-Tynes company playing "Pretty Baby" on the International time.

Milton Schuster and his musical comedy company will finish the season in the southwest and will play Texas, Arizona and New Mexico.

Charles Burdick, professionally known as Earl Doty, is doing the advance work for Tom Powell's All-White Minstrels now in this territory.

J. Edward Vanaman, formerly with J. Doug. Morgan Stock company was married at Hampton, Iowa, last week, to Miss Gladys Van Every of that place. They will live in Philadelphia.

There is a persistent report current that Gollmar Brothers, who recently sold their circus to James A. Patterson of carnival fame, will take out the Forough-Bels circus next season.

"Fair and Warmer" will be the anniversary attraction at the Metropolitan. This house was opened under the management of Manager Ellsworth Dec. 27, 1896.

William Franklin Riley is managing the Boston English Opera company, which is appearing in Martha.

Walter D. Orr is managing the western "Million Dollar Doll Company" for Harvey D. Orr.

FRANK E. FOSTER.

### WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—Loomer: "Very Good Eddie," Dec. 13, filled the house to capacity; was one of the best shows seen at this theater in twenty years.

Week-end filled in with Theda Bara picture, "Romeo and Juliet," to enormous business. Gem: Alice Brady in "The Glided Cage" was featured with pleasing results financially and general satisfaction to patrons. Acenic: Usual fine bill of pictures attracting S. R. O. daily.

C. C. PALMER.

**STEIN'S**  
**MAKE-UP**  
NEW YORK



## REPORTS FROM MIRROR CORRESPONDENTS

## KANSAS CITY, MO.

KANSAS CITY, MO. (Special).—Orpheum (M. Lehman, manager): The bill week Dec. 17-23 included names familiar to all vaudeville followers. Sam Chip and Mary Marble, who will never grow up, appear in another of their Dutch dance and toddler-act acts. Ralph Hiers and company offered a sketch called "Where There's a Will," and Craig Campbell in faultless attire sang several numbers—not well enough, however, to be featured in vaudeville. Orib and Dooley were a real hit—completely captivating their audiences with their comical antics. Bernard and Scarth in a comedy duologue, and DeWitt Burns and Torrance in a novelty, "The Awakening of the Toys."

Empress (W. J. Timmins, manager): Slatko's Midnight Bollickers, a company of eight, offered a program of singing and whirlwind dancing of exceptional merit week Dec. 17-23. Tom Kelly a comedian with a "punch," scored with his Irish songs and stories. The other big act was Henrietta DeBeris and her fifteen living picture models.

Globe (Cyrus Jacobs, manager): Otto Koerner and company in a comedy sketch above the usual and called "The Automobile Broker," headed a well balanced vaudeville bill week Dec. 17-23. Handling him a close second were the Misses Nelson in a dainty musical act, and Grace Hanson in clever comedy and songs. The extra attraction was the Royal Tokio Troupe in a regular three-ring circus act. Business satisfactory.

Gaiety (O. G. Gallagher, manager): Pop was not lacking in the "Midnight Maidens" show week Dec. 17-23 and it was particularly noticeable in the numbers led by Helen Byron and Ethel Vernon. The show, a decided novelty, offered many specialties. Capacity houses. Al Reeves Big Beauty Show current week. Century (Donovan-Taff, managers): The Hawaiian "Mussie Mussie" dance was the feature of the "Grown Up Babies" show last week at the Century. That latest terpsichorean stunt was executed by Galah, the noted burlesque dancer, whose appearance here with any company is a guarantee of a big house. This week, "Lid Lifters."

Garden (W. H. Quigley, manager): "How Hearts Are Broken," week Dec. 17-23, proved to be a strong indictment of John Barrymore, brought out in a powerful manner by a capable cast. International attraction for this week, "The Little Girl He Couldn't Buy."

Shubert (J. B. Fitzpatrick, manager): Sir Herbert Beerbohm Tree with Edith Evans, Matthiessen and Lya Lys in "Henry VIII," Dec. 24-30. "Robson's Choice," Dec. 31-Jan. 6.

Grand Opera House: "Civilization," began an indefinite engagement at this theater Dec. 24.

Convention Hall (Louis Shouse, manager): "Hip-Hip-Hooray," Jan. 8. Royal, Frank McIntyre in "The Traveling Salesman," Lou Tellegen in "The Victoria Cross," Regent, Mme. Petrova in "The Black Butterfly," Twelfth Street, Gail Kane in "Paying the Price," New Center, Dorothy Phillips in "The Price of Silence."

JACK MCCLIMMY.

## VICKSBURG, MISS.

Vicksburg, Miss. (Special).—Walnut Street Theater (H. Mayer, mgr.): Walker and Stevens Operatic Co. presented "Romeo, Hood," matinee and night performance, Dec. 19. Business at this theater has not been what it should be and the bookings later will depend greatly on the policy of the management.

Alamo Theater (The Fitchburg Amusement Co., L. Pico, local manager): Beaulieu, Barrielle and Chas. Ray in "Plain Jane," Dec. 19. "The Man Who Stood Still," featuring Lew Fields, Dec. 20. "The Tarantula," with Edith Storey and Antonio Moreno, 18. Wilfred Lucas in "The Rummy," 21. Theda Bara in "The Viceroy," 22.

Bison Dream (Louis Davidson, mgr.): Marguerite Clarke in "Miss George Washington," 17. "The Mantle of Deceit," Rex, 18. "The Woman He Feared," Gold Seal, 19. "The Lost Legion," Blum, 20. "The Emerald Pin," Laemmle, 21. "The Yellow Pawn," 22. "The Luncheon," with Mabel Taliferro, 23. Pauline Frederick in "Nanette of the Wilds," 24. "Dreamland" (Harry Morel, mgr.): Dec. 19. "The Question," with Marguerite Leslie, "Gloriana," with Joe Ray, 20. "Purity," with Audrey Munson, 24, 25.

OTTO WEIMAR.

## NEW ORLEANS

New Orleans (Special).—May Irwin, always magnetic and entertaining, was the attraction at the Tulane, Dec. 17-23, in "33 Washington Square." "Sweethearts," 24-30. A melodrama, depicting many trials and tribulations, entitled "Little Girl in a Big City," by a fair company at the Crescent, 17-23. The type of play seemed to please the patrons of the house and the attendance was good during the week. "The Dream Girl of Mine," 24-30. A fair burlesque company at the Lyric, 17-23, with an attractive and harmonious chorus. The usual good bill was the order of the week at the Orpheum, 18-24. The features were, Clark and Hamilton, Three Ambers, James J. Corbett, Moore, Gardner and Rose, Petticoats, Herbert's Canines, Millo Pico and the popular Travel Weekly pictures. In the motion picture field we have had Frank McIntyre in "The Traveling Salesman," 18, and "The Little Girl Next Door" at the Trionon, 22. At the Tudor, Clara Kimball Young in "The Rise of Susan," 22, and Vivian Martin in "The Right Direction," 18, and at the Triangle, Douglas Fairbanks in "The Matrimonia," 19. J. M. QUINTERO.

## ST. JOSEPH, MO.

St. Joseph, Mo. (Special).—Levee: "Fair and Warner" by an excellent company was well received by fair business. Dec. 16. Catherine Lexow as "Blanny" Wheeler and William Raymond as the meek husband made great personal hits and kept the house in roars of laughter. Katherine Kirby and Donald Galt helped immensely to the success of the piece by their realistic portrayal of their parts. "The Bird of Paradise," 17, 18, with Olin Field as Princess Luana and David Landau as the beach-comber, pleased fair business. Paul Wilson, James Nelson, and Sarah Hall deserve mention for their most wonderful and splendid acting and the native Hawaiians in costume add to the realism.

Leona Hutton, recently of the American Company of Santa Barbara, and a well-known favorite of Alhambra, is spending the holidays at her home in St. Joseph.

JOHN A. DUNCAN, JR.

## MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—Minneapolis theatergoers had a real treat week Dec. 10 at the Metropolitan, when they had the privilege of witnessing one of the cleverest plays ever here in months—Morocco's comedy, "The Unchastened Woman," from the pen of Louis K. Anspacher, with Emily Stevens in the leading role. Miss Stevens, whose acting was skillful to a degree, was very ably supported by an excellent company. H. Reeves-Smith, deserving special mention for his very finished work. The play enjoyed good business all week. Miss Stevens, during her Minneapolis engagement had the unique experience of seeing herself on the screen in "The Wager," which was the current attraction at the Strand.

"The Red Rose," week 10, served to introduce to Shubert patrons Miss Maude Gray, the new prima donna of the Bainbridge Light Opera Co. Miss Gray acquitting herself very creditably. Little Miss Florence Webster, whose place Miss Gray has taken, has left the Bainbridge forces, amid the well wishes of all Minneapolis, to create the leading role in the New York production of "Canary Cottage." Week 17, "Madame Sherry," to be followed by a farish production of "Babes in Toyland," as the holiday attraction at this popular playhouse.

Miss Evan-Burrows Fontaine Harry and Emma Sharrocks and Odiva, shared chief honors at the Orpheum, week 10. Bert Kaimar and Jessie Brown in "Nursery Land," week 17. The Fantastics continued to play to packed houses the past week. The Road Show, headed by Pauline was the bill. "On the Veranda," Jarow, and Geo. Fisher and Co., headliners at the New Palace, week 10. Bert Lamont's Western Days, New Grand, week 10. Unique now playing two shows a week: first half week 10, "Won by a Leg," last three days, Robert Henry Hodge in "Blither's Lawyer."

The Gayety, as usual, is playing to good business. Current attraction, "Frolics of 1917," followed by Darlings of Paris, week 17. Unique now playing two shows a week: first half week 10, "Won by a Leg," last three days, Robert Henry Hodge in "Blither's Lawyer."

The picture houses continue to thrive. Strand, first half, Emily Stevens in "The Wager," last half, May Marsh in "The Wharf Rat"; New Garrick, first half, "The Martyrdom of Philip Strong," Lyric, first half, "A Message to Garcia," last half, "The Phantom Buccaneer"; Calhoun, last half of week, Bushman and Bayne in "Romeo and Juliet." CAROLINE BREDE.

## MACON, GA.

MACON, GA. (Special).—Grand: Blanche Ring in "Butterfly and Broadway," Dec. 12, called "Nobody Home," 20. "A Birth of a Nation," 22-27.

Capitol: "The Devil's Prize," 18. "Fifty-Fifty," 19. Olga Petrova in "Black Butterfly," 20. "God's Country and the Woman," 21. 22. "The Vagabond Prince," 23. Palace: Feature pictures week 18-23. Princess: Serial and comic pictures, 18-23. Shuberts, lessees of the Grand, have subleased it to the Lucas Theater Supply Co. of Atlanta, Ga., for a period of years. D. G. Phillips was immediately sought and tendered the management of the house. Success is assured at the start for the wise selection of a manager of Mr. Phillips's ability is widely recognized. This gentleman having had over twenty-five years experience in the largest theaters in the country and has a record for the cleanest houses from stage dressing room, and stage of perfect quietude to the box office. America's greatest actors have praised our new manager for perfect services at all times, and he is equally as popular with the patrons of the house. The policy of the new house has not yet been announced. ANDREW OLIVER OWEN.

## TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Dec. 18-23: The Wise Falsist in "The Merry Wives of Windsor" to capacity houses every performance. His production is beautiful and his supporting company excellent. We were glad to welcome Constance Collier, Vera Falder, Mellick, and Mr. Brett, in the merry comedy, but our biggest share of welcome went to Isabel Irwin, whom we had not seen in years.

Grand Opera House, 18-23: "Watch Your Step" to good attendance. Their costumes are superb.

Shen's, 18-23: Lew Brice and Helen Coyne head a rather entertaining bill in a series of dances. Joe Towle, a newcomer, is much the best of the balance, his funny piano work being splendid. Good attendance.

Loew's, 18-23: Lela Shaw in a surprising little comedy, and a very dreary act called "A Bit of Scandal" divide the honors of a well-balanced bill. Excellent attendance.

Hippodrome, 18-23: This week's bill is decidedly above the average. E. E. Olive and Co., Connors and Maxim, and Lew Barth all score heavily. Excellent attendance.

Gaiety and Star theaters are receiving capacity business daily for those who like burlesque. Work has been resumed on the new theater on King Street. Steel construction work on the body of Auditorium is all in place, while the front is nearly completed.

GEO. M. DANTE.

## MEMPHIS, TENN.

MEMPHIS, TENN. (Special).—Week Dec. 18, at the Orpheum included Elizabeth Brice and Chas. King, Chas. Howard and company, Lew Madden and company, Hallen and Fuller, Robt. Everett, Novelties Circus, etc. Lyric, Clifford Hipple in the "Dream Girl of Mine," Lyceum, Dec. 20-21. "The Girl Who Smiles," Christie, week at Lyceum, beginning Monday matinee. Geo. V. Hobart's "Experience," with a large cast. At the Lyric, Christmas week, Thurston, the magician. The New Year offering there is the comedy, "Pretty Baby."

Manager Arthur Lane, of the Orpheum, had for Christmas week Nat Goodwin, Misses Campbell, and vaudeville program. Mr. Goodwin presented his monologue and Kipling selections. New Year's week, Mrs. Langtry in "Ashes." At the Lyceum, commencing New Year's matinee, for Monday and Tuesday nights, Rose Stahl, in "Our Mrs. McChesney." G. C. GRISMAN.

## TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (Special).—Joseph McCarty has purchased the Empress, a moving picture house, and in the future will exhibit only the best in Alhambra. The Elks lodge will stage their annual minstrel show at the Grand, Jan. 18. "The Girl Who Smiles," Dec. 24. "The Cry of Peace," Jan. 1. OTIS D. SIMPSON.

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## REPORTS FROM MIRROR CORRESPONDENTS

### CINCINNATI

CINCINNATI, O. (Special).—The proverbial dull week just prior to Christmas was no exception to the rule at the local theaters. The Lyric took the bull by the horns and ran a motion picture featuring Clara Kimball Young in "The Rise of Susan," doing a fair business at admission prices of 15 and 25 cents. The Grand tried to get by with the California "Mission Play," but it failed to pull, due largely probably to the fact that it was little known in advance of its coming. "The Mission Play" as a dramatic offering has little excuse for existence. It is fairly well mounted and appeals to a certain class of theatergoers because of its historic references. As Fray Junipero Serra, Wilfred Roer was impressive at all times. The play goes to Chicago from here. "The Mission Play" was reviewed in THE MIRROR when it was given in Los Angeles.—Ed. B. F. Keith's had a splendid twelve-act bill for the week before Christmas and reports good business. Edna Augusta's clever characterizations, Stuart Barnes in the "House of Mirth," George White and Lucille Cavanagh in dancing turns, and numerous others contributed much to the success of the bill.

Manager George Fish of the Little Empress Theater, running S. and O. attractions, reports the greatest business for the first part of the season in the career of the popular little Vine Street house. Manager Fish is too modest to take the credit to himself, but feel that it is only due him that the price of the land alone chronicled. He is one of the live wires in our theatrical scene, and takes a wide interest in local public affairs, which make him a valuable citizen as well as an efficient manager for his house.

Keith's Theater is to be remodeled and the building will take the form of a skyscraper office structure. All the property from the Strand Theater on Walnut Street to the alley just north of Fifth Street is to be taken in, and it is said that the price of the land alone involves in the neighborhood of a million dollars. Attorney Ben Heidingsfeld, who represents the Keith interests here, said that the number of stories for the new building has not been decided upon, but the frontage on Walnut Street will be 125 feet. The theater itself is to be enlarged, and the work will be started at the close of the regular season in the Spring.

Historic Old People's Theater on upper Vine Street has seen its days of usefulness as an entertainment resort, and Manager Hubert Heuck of the Heuck Amusement Company has announced that it is for sale. It is considered as being no longer a suitable location for an amusement venture.

The big Hippodrome Show holds the boards at Music Hall, Christmas week. John Phillip Sousa and his band always a favorite here seems to be creating the most interest of all the big features announced.

Cincinnati streets in the downtown business section looked like Broadway the week before Christmas. All the members of the "Alone at Last" company, which plays the Lyric, Dec. 24-30, spent the week "vacationing." Many of the performers of the "Hip-Hip-Hooray" company also were in town, having a week, and added to this throng were the members of the larger cast in the "Mission Play," at the Grand to say nothing of more than a dozen big vaudeville acts which passed an idle week sent here by booking agents to be used in the event of a strike by members of the White Rats. Members of the "Alone at Last" company, including Forrest Huff, Fritz von Busling, Mabel Weeks, Elizabeth Goodall, and Robinson Newbold sang in local churches Sunday morning, 24, and joined in numerous other holiday affairs during their stay here.

"Gypsy Love" at the Grand, week 25-30, and "Alone at Last" at the Lyric week 24-30. "Hip-Hip-Hooray" at Music Hall, week 24-30. WM. SMITH GOLDENBERG.

### BROOKLYN, N. Y.

BROOKLYN, N. Y. (Special).—Griffith's "Intolerance" was produced at the Montank last week with excellent effect. Interest in the film was notably intense and the large audiences that attended were actually stupendous. Current week, "Fair and Warner."

"The Girl Without a Chance" was seen at the Grand Opera House and gave the audience something to think about. It is extremely moral and interesting. The cast comprised Hedda Laurent, Ernest Hawkins, Fred Hubbard, Floyd Correll, Walter Wilson and others who did fine work. This week, Walter Lawrence in "Come Back to Erin."

C. Aubrey Smith was featured in the "Witching Hour" at the Triangle last week, topping a very fine program. Bessie Love in "The Hussy" and two Keystone comedies, featuring Billy Rhaodes and Fatty Arbuckle, completed the bill.

The Bushwick bill last week listed some excellent features headed by Robert Haines and Co. Others also appearing were Harry Cooper, Frank Hale and Alma Patterson, with their versatile band, Willie Neston and others. Business was excellent.

Anna Wheaton was the headliner at the Orpheum with her famous partner, Harry Carroll. The pair made a decided "hit." Emmett Dwyer, Isabel D'Armand and Bobby O'Neill, Whipple, Huston and company, and others completed a program rarely surpassed. The Majestic was dark last week.

B. J. MEKELINGER.

### NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Paul Hervey's musical comedy, "The Girl Who Smiles," which appeared at the Vendome Dec. 14 for a matinee and night, bears the distinction of being the poorest production of the season here. One of the local papers says in a mild and condensed form, what the audience felt: "The pseudo harmony which went profusely under the head of music, was poor, the voices were little better, and a jumping-jack could have danced with more grace and beauty. The show resembles a musical comedy about as closely as a tom-cat resembles a bantam rooster. Two of the cast were fairly good, Bert Leigh and Jessie Livingston."

Myrtifying and fascinating, Thurston had his credits to the Orpheum week Dec. 18-23. Vendome, Dec. 22-23: "The Victoria Cross," "Gypsy Love," Christmas, matinee and night, and Tuesday night, "The Only Girl."

Orpheum: Christmas week, "Pretty Baby," week beginning Jan. 1, "The Hour of Temptation."

Vanderville and Movies: The Princess had a good bill Dec. 18-20. The Millie Sisters are wonderful as contortionists, and were worthy of all the applause they receive. Other numbers on the program: Frank Mullance, humorous stories; "Tango Shoes," a hilarious comedy act; Stanley and Birbeck, musical blacksmiths; Whitfield, Ireland and Murdoch, in a witty act, Knickerbocker Dec. 20, 21: "The Battle of Life," and the Fashion Show; Dec. 22, 23, "A Gambler in Souls," and "Mutt and Jeff." Fifth Avenue, Dec. 18, 19: "The Victoria Cross," "The Price of Silence," Dec. 20-Jan. 1, "The Traveling Salesman," Dec. 22, 23: The Mills Hawaiian Quintette, all week. Strand, Dec. 18, 19: "Rose of the South," Dec. 20, 21: "Heart of the Hills," Dec. 20, 21: "The Wager," Dec. 19: "The Lullaby," Dec. 21-23, "The Suspect," Dec. 22, 23: "The Rise of Susan," "Gloria's Romance," Dec. 22, 23.

Manager Calway, of Calway Cinema Production company who presented the Nashville-made film, "God's Greatest Creation," at the Vendome last week, has decided to locate here and produce a five-reel play monthly.

MARY ROBERTS STRADWELL.

### NEWARK, N. J.

NEWARK, N. J. (Special).—Fair and Warner was presented at the Broad Street Theater, Dec. 18-23. Madam Kennedy alone remains of the original cast. Harry Lorraine, Arthur Stanford, Billy Bartlett and others gave a splendid performance. Christmas Day, J. Ann Abarnett and Charles Purcell in "Flora Bella."

Newark had a one-night's visit from Sarah Bernhardt and company, who presented eight short playlets, afternoon and evening, at the Orpheum, 29. At Proctor's, Hubert Kinney and Hiss Leaky, from McRae and Co., Nat M. Wills, "The Love Birds," Gray and company, Forrest, Moore and Gerard, Paul Evans and sister.

At Keeney's the Empire Comedy Four, Dave Wagner, "Spooks," by Fred Hares and company, Harry Gillmore and company, The Kemps, Carr and Thomas, Harry and Augusta Turpin, and El Oleeve.

The introduction of vaudeville at the Strand by Manager McNally seems to have made a favorable impression. Ambition, scored heavily also. "From Stage to the Screen" and "Youth and Old Age." Others on the bill were "The Three Vagabonds," Keeley, Herbert and Keeley, Ripel and Fairfax, George Reeves.

At Loew's a good program including Floriolette, Evans, Zahn and Zahn, Boyce and Brown, Brocks and Adwell, Jessie Hayward and company. At the Lyric, Clay Mantley and company, Baby Edmund, The Six Cornells, Ruth Lorraine, Billy Wallace, The Three Trumpeters, Welsh and Mayo, Shack and Worth, Emma Seigel, Gertrude Lenz.

Dave Marion, who always has a good show, played to big houses at Miner's 18-23. Marion is ably assisted by R. H. Dudley, Ines De Verdier, Agnes Behler, Helen Ware, Emily Bartholietti.

### FALL RIVER

FALL RIVER, MASS. (Special).—Bison: R. B. O. at every performance. Bill, Dec. 18-23. Chas. and Eddie McDonald Howard and Sandler, John LeClair, The Taboras, Reals, Cook and Loren, Pauline Frederick in "Nannette of the Wilds," Al Golden Co. of 20 people, Samaras, Julia Rooney and Walter Clinton, Walter Percival and Co., Eddie Borden and Co., Pearl White in "Pearl of the Army," Robert Connors and Mabel Trunnelle in "The Martyrdom of Phillip Strong," and a Keystone comedy.

Academy of Music: Olga Petrova in "The Black Butterfly," Jane Grey in "The Flower of Faith," George Walsh in a Wm. Fox feature "The Mediator," and the Symphony Orchestra to large attendance, 18-23.

Palace: Strong feature photographs to S. B. O. Palace: large attendance. Savoy: closed. Premier: closed.

The appearance, 15 at the Bison of Dr. Montrose and Pierre LaRue of the "Crimson picture" and also matters of interest connected with the film world. Both characters returned to New York after being royally entertained by Manager Ross.

### HAVERHILL, MASS.

HAVERHILL, MASS. (Special).—Title to the Colonial Theater was transferred, Dec. 18, from the Colonial Theater Co. consisting of George C. Elliott, C. Howard Poor and Louis R. Mayer to Keon Bros. Inc. of Salem, Mass., consisting of John and William Keon of Salem owners of the Salem and Federal theaters in Salem. Keon Bros. take possession at once. The sale is for the lease which has fifteen more years yet to run, and for all the furnishings. Keon Bros. will retain James A. Saver as resident manager of the Colonial and will present the same class of high-grade shows of vaudeville and motion pictures that have been offered by the former owners. The Colonial is rated as one of the most modern and completely equipped theaters in New England.

The Haverhill City Council has passed an ordinance relative to censorship of theatrical performances and amusements whereby the Mayor is included with the head of the Department of Public Safety and the City Marshal in the censorship of theatrical performances, amusement houses, motion pictures and plays.

G. T. ISSAHEL.

### JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"My Mother's Boy" at the Majestic, Dec. 18-23, to good patronage. Horace V. Noble as Father Kelly; Teresa Lorraine as Bridget, Mabel O'Day as Nancy, L. R. Walker as William Farry, Maxine Alton as Rosa Maria, did well. The Millionaire's Son and the Shop Girl, 22-30.

A very good bill at Keith's, 18-20, S. R. O. Louise Le Gal, assisted by several girls did classical dances, which were dainty. It is something new in vaudeville. James A. Watts in ludicrous costumes, burlesques, opera sinners and classical dances. Leah Winslow Co. is a clever comedy sketch. Fox and Ingraham in excellent singing; Martinetti and Sylvester got plenty of laughs as acrobats; Walred and Tell good singers and dancers. "The Criminal," with Clara Williams as star, was the feature picture. Lillian Steele and Chuma, Ganch sisters, Ethel Whitehead and Co., the Melvins and Mabel Barker, 21-23.

The Police of Piquette Co. were at the Academy of Music, 18-23, to very good patronage. "Beauty, Youth and Folly Co." 20-30.

The Big Burlesque Review Co. of the Empire, Hoboken, 18-23, to the usual big business. Bowers Burlesquers, 22-30.

The local Elks will distribute the usual Christmas cheer to a number of poor families, as per yearly custom.

Keith's is very handsomely decorated both inside and out for the holidays.

WALTER G. SMITH.

### CORRY, PA.

CORRY, PA. (Special).—Manager Parker offered John W. Vogel's minstrel Dec. 18 to fair house; "The Girl Without a Chance," Dec. 20, "The House," Dec. 21, "The Girl Without a Chance," Dec. 22, "Broadway After Dark," Jan. 2, "The Girl Without a Chance," Jan. 3, "The Girl Without a Chance," Jan. 4, "The Girl Without a Chance," Jan. 5, "The Girl Without a Chance," Jan. 6, "The Girl Without a Chance," Jan. 7, "The Girl Without a Chance," Jan. 8, "The Girl Without a Chance," Jan. 9, "The Girl Without a Chance," Jan. 10, "The Girl Without a Chance," Jan. 11, "The Girl Without a Chance," Jan. 12, "The Girl Without a Chance," Jan. 13, "The Girl Without a Chance," Jan. 14, "The Girl Without a Chance," Jan. 15, "The Girl Without a Chance," Jan. 16, "The Girl Without a Chance," Jan. 17, "The Girl Without a Chance," Jan. 18, "The Girl Without a Chance," Jan. 19, "The Girl Without a Chance," Jan. 20, "The Girl Without a Chance," Jan. 21, "The Girl Without a Chance," Jan. 22, "The Girl Without a Chance," Jan. 23, "The Girl Without a Chance," Jan. 24, 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# RAY COX

## PLAYING 4<sup>TH</sup> MONTH

### LONDON HIPPODROME

DIRECTION :: :: M. S. BENTHAM

#### SCRANTON, PA.

SCRANTON, Pa. (Special).—Academy: Cyril Maude in "Grumpy," Dec. 23, with matinee. At the request of a large number of the patrons of the Academy two of the best bills of the season were seen at the Fall week Dec. 18, to excellent business.

Manager James L. Fitzpatrick reports excellent business at the Strand. For an extra attraction for the holiday week Miss Anna Murray will sing the entire week.

At the Majestic Harry Stepps and the "Hello Girls" pleased excellent business. Harry Stepps and Mona Raymond merit special mention.

O. B. DREMAN.

#### MODESTO, CAL.

MODESTO, Cal. (Special).—Modesto Theater (A. A. Herard, mgr.): D. W. Griffith's "Intolerance," Dec. 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. "Less Than the Dust" to large-sized audience, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. "The Merchant of Venice," by the Modesto High School Dramatic Club, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. "Star" (W. B. Martin, mgr.): Fred Emerson Brooks played fair-sized audience, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. "Phantom Fortune," 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. "Behind the Screen," 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. Auditorium: Madame Schumann-Heink, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1916. J. H. THOM.

#### ELIZABETH, N. J.

ELIZABETH, N. J. (Special).—Among the holdings of Jack Gordon, who was recently declared a bankrupt and for whose affairs Frederic J. Paulka was appointed receiver, is the Hippodrome, a theater built two years ago and which was at one time controlled by the Hurtle and Beseman interests and later by Gus Hill. It has recently been under the management of P. F. Proctor and a report has been in circulation that the Keith interests were in charge of it. It has lately been dark. Proctor's East Jersey Street theater was given over to religious services Dec. 25, several local clergymen preaching. E. M. SCANLAN.

#### ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—The special Christmas programs are: Opera House (Manager McKay), presenting the Jack Western Musical Comedy company running for three weeks: Imperial (Manager Golding), showing Greater Vitagraph and Famous Players films: The Gem (Manager Trull), high class vaudeville and pictures. Both the Unique and Lyric theaters (Managers Hurley and Spencer), present splendid features.

PERCY GIBSON.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

#### DRAMATIC

ADAMS, Maudie (Chas. Frohman, Inc.): N.Y.C. Dec. 25—Indef.

ARDT, Madame Sarah (W. F. Connor): B'klyn 30.

BILL of Paradise (Oliver Morosco): Denver, Dec. 24-30. Salt Lake City Jan. 1-6, Los Angeles 8-13.

BLINDNESS of Youth: St. Louis 25-30.

BOOKER, The (David Belasco): Chgo. Nov. 13—Indef.

BROADWAY After Dark (National Producing Co.): Greenville, Pa., Dec. 27, New Castle 28, Beaver Falls 29, Erie 30, Oil City Jan. 1, Warren 2, Youngstown 3, Corry 4, Salamanca, N. Y., 5, Emporium, Pa., 6, Olean, N. Y., 7, Johnsonburg, Pa., 8, Du Bois, 10.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—Indef.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.

CINDERELLA Man (Oliver Morosco): Boston Nov. 13—Indef.

CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.

COME Back to Erin: B'klyn 25-30.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—Indef.

COMMON Clay (A. H. Woods): Cleveland 25-30.

DADDY Long Legs (Henry Miller): Balto. 25-30, B'klyn Jan. 1-6.

DAILY Arnold (Henry B. Harris, Est.): N.Y.C. Dec. 5—Indef.

DAUGHTER of Mother Machree (Lester and Bratton): Detroit 25-30.

DITZCHSTEIN, Leo (Cohan and Harris): Boston Nov. 27—Indef.

DREAM Girl o' Mine (Clifford Hipple): New Orleans, La., 24-30, Birmingham, Ala., Jan. 1-6.

DREW, John (John D. Williams): N.Y.C. Oct. 26-Dec. 30.

EMMET, Grace: Buffalo 25-30.

EVERYWOMAN (Henry V. Savage): Salt Lake City 25-30, Ogden 31-Jan. 1.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Dec. 30, Balto. Jan. 1-6.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Seattle 24-30, Portland, Ore., Jan. 1-6, Frisco 8-20.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Little Rock, Ark. Jan. 1, 2, Ft. Smith 3, McAlester, Okla., 4, Muskogee 5, 6, Ft. Worth, Tex., 8, 9.

FAIR and Warner (Selwyn and Co.): Chgo. Aug. 7—Indef.

FAIR and Warner (Selwyn and Co.): B'klyn 25-30.

FERGUSON, Egle (Klaw and Erlanger): N.Y.C. Dec. 25—Indef.

FISKE, Mrs. (Corey and Riter): Phila. Dec. 25—Indef.

FLAME, The (Richard Walton Tully, Inc.): B'klyn. 25-30.

FOR the Man She Loved: Worcester, Mass. 25-30.

FRECKLES (Western, B'way Amuse. Co.): Princess Ann, Md. 27, Dover, Del. 28, Bordentown, N. J. 29, Hightstown 30, Vineland Jan. 1.

FRECKLES (Western, B'way Amuse. Co.): Alliance, Neb. 29, Mitchell 30, Sidney Jan. 1.

FRECKLES (Southern, B'way Amuse. Co.): Corpus Christi, Tex. 27, Victoria 28, Beville 29, Wharton 30, Beaumont Jan. 1.

GAMBLERS All (Percy Burton and Messrs. Shubert): N.Y.C. Jan. 1—Indef.

GEORGE, Grace: Boston, Jan. 1—Indef.

GETTING Married (Wm. Faversham): N.Y.C. Nov. 6—Indef.

GIRL He Couldn't Buy (H. H. Harris): Vancouver, B. C. 25-30.

GIRL He Couldn't Buy (Arthur O. Alston): Kansas City 25-30.

GIRL Without a Chance: N.Y.C. Dec. 25-Jan. 6.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—Indef.

GRAHAM, Oscar: Alpine, Tex. 27, 28, Ft. Stockton 29, 30, Marfa Jan. 1.

HER Husband's Wife (Henry Miller): Toronto 25-30, N.Y.C. Jan. 8—Indef.

HIT-the-Trail Holiday (Cohan and Harris): Chgo. Dec. 24—Indef.

HOBSON'S Choice: Kansas City Dec. 25-Jan. 6, St. Louis 8-13.

HODGE, William (Lee Shubert): Chgo. 25—Indef.

HOLMES, Taylor (Joe Brooks): Boston Dec. 4—Indef.

HOUSE of Temptation (Phil. P. Benedict): Louisville 24-30, Nashville Jan. 1-6, Memphis 1-13.

HOUSE of Glass (Cohan and Harris): N.Y.C. 25-30.

HOUSE of Glass (Western, Cohan and Harris): Texarkana, Tex. 27, Marshall 28, Shreveport, La. 29, 30, Houston, Tex. Jan. 1, 2.

HOW Hearts and Homes Are Broken: Omaha 25-30.

KEY and Abby (George H. Bubb): Dawson, Ia. 27, Paton 28, Dayton 29, Boone 30, Marshalltown 31.

IRVING Place Theater Co.: N.Y.C. Sept. 26—Indef.

JUSTICE (John D. Williams): Battle Creek, Mich. 27, Jackson 28, Toledo, O. 29-30, Buf-

falo Jan. 1-6, Rochester 8-10, Kingston, Gertrude: N.Y.C. 18-30.

LITTLE Girl in a Big City: Birmingham, Ala. 25-30.

LITTLE Lost Sister: Chgo. 25-30.

LITTLE Peggy O'Moore: Pittsburgh 25-30.

LITTLE Peggy O'Moore (National Producing Co.): Rawlins, Wyo. 27, Rock Springs 28, Evanston 29, Park City, Utah 30, Provo, Jan. 1.

LITTLE Women (Wm. A. Brady): N.Y.C. Dec. 18-Jan. 6.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—Indef.

MANTELL, Robert (Wm. A. Brady): Springfield, Mass. 25-30.

MAUDE, Cyril (Theo. W. Barker): Birmingham, N. Y. 27, Schenectady 28, Albany 29, 30, Bridgeport, Conn. Jan. 1, New Haven 2, 3, Northampton, Mass. 4, South Norwalk, Conn. 5, Stamford 6, Pittsfield, Mass. 7, Worcester 8, 10.

MERRY Wives of Windsor (Silvio Heintz): Buffalo 25-30, N.Y.C. Jan. 8—Indef.

MILK-Maid, Kendall (Oliver Morosco): N.Y.C. Nov. 25-Jan. 6.

MILLIONAIRE'S Son and the Shop Girl: Jersey City, N. J. 25-30.

MY Mother's Rosary (Ed. Rowland): Paterson, N. J. 25-30.

NOTHING But the Truth (H. H. France): N.Y.C. Sept. 14—Indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Boston 18-30.

OLCOTT, Chauncey (Cohan and Harris): Phila. 25-30.

OLD Homestead: Washington 25-30.

OLD Lady 31 (Lee Kugel): N. Y.C. Oct. 30—Indef.

OTHER Man's Wife (Lambert Producing Co.): Perry, N. Y. 27, Danville 28, Bath 29, Corning 30.

PATTON, W. B. (Frank B. Smith): Vinton, Ia. 27, Marquette 28, Brooklyn 29, New Sharon 30, Oskaloosa 31, Ottumwa Jan. 1, Keosauqua 2, Farmington 3, Bloomfield 4, Mt. Pleasant 5, Muscatine 6, Burlington 7.

PEDRO the Italian: B'klyn 25-30.

PEG o' My Heart (Oliver Morosco): Boston Dec. 18-Jan. 6.

PIERROT the Prodigal (Winthrop Ames and Walter Knight): N.Y.C. Sept. 6—Indef.

POLLYANNA (Joe Brooks and Geo. C. Tyler): Boston Dec. 25—Indef.

PORTMANTEAU Theater Co. (Stuart Walker): N.Y.C. Nov. 27—Indef.

POST, Guy Bates (Richard Walton Tully, Inc.): Toronto 25-30.

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well): Napoleon, O. 27, Ma-  
reuil, Mich. 28, North Adams  
29, Coldwater 30, Union City  
Jan. 1, Colton 2, Vicksburg 3,  
Cassopolis 4, Niles 5, Har-  
vard, Ill. 6, Evansville, Wis.  
9, Edgerton 10.  
TAYLOR Laurette (Klaw and  
Erlanger and Geo. C. Tyler):  
N.Y.C. Nov. 27—Indef.  
THAT Other Woman: Toledo,  
O. 25-30.  
13TH Chair (Wm. Harris):  
N.Y.C. Nov. 20—Indef.  
TREE, Sir Herbert: St. Louis  
Jan. 1-5.  
TREASURE Island (Chas. Hop-  
kins): N.Y.C. Oct. 21—In-  
def.  
TURN to the Right (Winchell  
Smith and John Golden):  
Baito, 25-30, Washington Jan.  
1-9.  
TURN to the Right (Winchell  
Smith and John Golden): N.  
Y.C. Aug. 17—Indef.  
TWIN Beds (A. S. Stern and  
Co.): Maryville, Ill. 8-17.  
Red Bluff 28, Redding 29,  
Chicago 30, Oklahoma Jan. 1-9,  
Frisco 7-15.  
TWIN Beds Special: A. S.  
Stern): Milwaukee 24-30,  
Grand Rapids 31-Jan. 6.  
UNCHASTENED Woman  
Oliver Morosco): St. Louis  
24-30.  
UPSTAIRS and Down (Oliver  
Morosco): N.Y.C. Sept. 25—  
Indef.  
WARFIELD, David (David Be-  
lasco): N.Y.C. Oct. 10—In-  
def.  
WASHINGTON Square Players:  
Chgo. Dec. 18—Indef.  
WASHINGTON Square Players:  
N.Y.C. Aug. 30—Indef.  
WHICH One Shall I Marry?  
(Howland and Howard, Inc.):  
Richmond, Va. 25-30, Wash-  
ington, Jan. 1-6, Baito, 8-17.  
YELLOW Jacket (Matlines  
only): Nov. 9—Indef.

### PERMANENT STOCK

ANDERSON, Ind.: Crystal.  
BALTO.: Colonial.  
BALTO.: Grotto.  
BOSTON: Jewett.  
BOSTON: Copley.  
BRIDGEPORT Conn.: Lyric.  
BROOKTON, Mass.: Hathaway.  
BROOKLYN, Fifth Avenue.  
DENVER: Denham.  
DES MOINES, Ia.: Princess.  
ELMIRA, N. Y.: Mozart.  
HUTCHINSON, Kan.: Home.  
EVANSVILLE, Ind.: Majestic.  
FAIRMONT, W. Va.: Hipp.  
FARGO, N. D.: Orpheum.  
FT. WAYNE, Ind.: Temple.  
HALIFAX, N. S.: Academy.  
HAVERHILL, Mass.: Academy.  
JOPLIN, Mo.: Empress.  
KANSAS CITY: Willis Wood.  
LANCASTER, Pa.: Fulton.  
LANSING, Mich.: Gladner.  
LAWRENCE, Mass.: Colonial.  
LOS ANGELES: Burbank.  
LOS ANGELES: Morocco.  
LOWELL, Mass.: Opera House.  
LYNN, Mass.: Auditorium.  
MALDEN, Mass.: Auditorium.  
MANCHESTER, N. H.: Park.  
MILWAUKEE: Schubert.  
MINNEAPOLIS: Schubert.  
NEW BEDFORD, MASS.: New  
Bedford.  
NEW BRITAIN, Conn.: Ly-  
ceum.  
NEW HAVEN, Conn.: Hyper-  
ion.  
NEW LONDON, Conn.: Play-  
house.  
NEW YORK CITY: Elmore.  
NEW YORK CITY: Lafayette.  
NEW YORK CITY: Spoor.  
NORTHAMPTON, Mass.: Acad-  
emy.  
OKLAHOMA Cal.: Playhouse.  
OKLAHOMA CITY, Okla.:  
Overholser.  
PASADENA, Cal.: Savoy.

PATERSON, N. J.: Empire.  
PHILADELPHIA: Knicker-  
bocker.  
PHOENIX, Ariz.: Elks.  
PITTSBURGH: Empire.  
PORTLAND, Ore.: Baker.  
QUINCY, Ill.: Opera House.  
READING, Pa.: Orpheum.  
SALEM, Mass.: Empire.  
SALT LAKE CITY: Wilkes.  
SAN FRANCISCO: Alcazar.  
SAN FRANCISCO: Wigwam.  
SEATTLE: Orpheum.  
SHARON, Pa.: Morgan-Grand.  
SIOUX CITY, Ia.: Grand Opera  
House.  
SIOUX CITY, Ia.: Princess.  
SOMERVILLE, Mass.: Somer-  
ville.  
SPOKANE: American.  
SPRINGFIELD, Mo.: Jefferson.  
ST. JOSEPH, Mo.: Tootle.  
ST. LOUIS: Park.  
ST. LOUIS: Players.  
ST. PAUL: Schubert.  
UNION HILL, N. J.: Hudson.  
WALTON, Mass.: Seaside.  
WASHINGTON, D. C.: How-  
ard.  
WICHITA, Kan.: Crawford.  
WILKES-BARRE, Pa.: Nesbit.  
WINNIPEG, Can.: Winnipeg.  
YONKERS, N. Y.: Warburton.

### TRAVELING STOCK

DAVIS, Walter (Adam W.  
Friend): Milton, Pa. 25-30.

### OPERA AND MUSIC

ALONE At Last (Messrs. Shu-  
bert): Cinli, 24-30.  
BIG Show (Chas. Dillingham):  
N.Y.C. Aug. 21—Indef.  
BLUE Paradise (Messrs. Shu-  
bert): Phila. Dec. 25—Indef.  
BLUE Paradise (Messrs. Shu-  
bert): Pittsburgh 25-30, Cinli  
31-Jan. 6.  
BOSTON National Grand Opera  
Co.: Boston Jan. 1-6.  
BRINGING UP Father in Politi-  
cs (Gus Hill): N.Y.C. 17-  
30.  
BRINGING UP Father in Politi-  
cs: Chgo. 25-30.  
CENTURY Girl (Chas. Dilling-  
ham and Florence Ziegfeld):  
N.Y.C. Nov. 6—Indef.  
COHAN Revue 1916 (Cohan and  
Harris): Phila. Dec. 25—  
Indef.  
GIRL Who Smiles: Yonco City.  
Miss 28, Vicksburg 30,  
Meridian Jan. 1.  
GO TO IT (Ray Comstock and  
Wm. Elliott): Chgo. Nov.  
25—Indef.  
GUS Hill's Follies: Cleveland  
25-30.  
KITTING, Julian (A. H.  
Wood): N.Y.C. 25-30, Bklyn  
Jan. 1-6, N.Y.C. 8-13.  
GYPSY Love (Andrea Dippel):  
Cinli, 25-30.  
HEARTS of Erin (Joe Weber):  
Cleveland Jan. 1-6.  
HELD, Anna (Messrs. Shu-  
bert): N.Y.C. Nov. 20—Indef.  
HER Soldier Boy (Messrs. Shu-  
bert): N.Y.C. Dec. 6—Indef.  
HIP-POP Hokey (Chas. Dil-  
lingham): Cinli, 24-30.  
HITCHCOCK, Raymond (Chas.  
Dillingham): Washington 25-  
30.  
HYAMS and McIntyre (Perry  
J. Kelly): Columbus, O. 25-  
30.  
LITTLE Cafe (Philip H. Ny-  
ers): Charleston, W. Va. 27.  
Huntington 28, Chatham 29,  
Springfield 30, Middle-  
ton 31, Dayton Jan. 1,  
Paris, Ky. 2, Frankfort 3,  
Lexington 4, Knoxville, Tenn.  
5, Asheville, N. C. 6, Green-  
ville, S. C. 7, Charlotte 8,  
Savannah 9, Columbia 10,  
Macon 11, Augusta, Ga. 12,  
Aiken, S. C. 13, Camden 14.

Darlington 5, Charleston 6,  
Miss opportunities (Klaw and  
Erlanger): A.I.C. Sept. 25—  
Indef.  
MUSICAL COMEDY and Stone  
(Chas. Dillingham): Boston  
25-Jan. 6.  
MUT and Jeff's Wedding (Joe  
Peterson): Phila. Dec. 11-  
30.  
MUT and Jeff's Wedding: In-  
dianapolis 25-30.  
P.A. and show of 1916  
(Messrs. Shubert): Boston  
Dec. 25-Jan. 6.  
P.A. and show (Henry W. Savage):  
Pittsburgh 25-30, Rochester,  
N. Y. Jan. 1-3.  
P.A. and show: Nashville 25-  
30.  
PRINCESS Pat (John Cort):  
Indianapolis 25-30, St. Louis  
Jan. 1-6.  
PRINCESS Pat (John Cort):  
Pittsburgh Dec. 25-Jan. 6.  
ROBINSON Crusoe, Jr. (Messrs.  
Shubert): Cleveland 25-30.  
SAN Carlo Opera Co.: St. Paul  
25-30.  
SERENADE, The (Walker and  
Stevens): Little Rock, Ark.  
21, Ft. Smith 28, Muskogee,  
Okla. 29, Oklahoma City 30,  
Dallas, Tex. Jan. 1-2.  
SHOW of Wonders (Messrs.  
Shubert): N.Y.C. Oct. 20—  
Indef.  
SO Long Letty (Oliver Moros-  
co): N.Y.C. Oct. 23—Indef.  
STEP Lively (Acme Production  
Co.): Baito, 25-30, Union  
Hill, N. J. Jan. 1-7.  
SYBIL (Chas. Frohman, Inc.):  
Buffalo 25-30, Louisville, Ky.  
Jan. 1-3, Indianapolis 4-6.  
VERY Good, Eddie (Marbury-  
Comstock): Phila. Jan. 1—  
Indef.  
VERY Good, Eddie (Marbury-  
Comstock): Baito 25-30, N.  
Y.C. Jan. 1-3.  
WATCH Your Step: Lansing,  
Mich. 27, Battle Creek 28,  
Muskegon 29, Grand Rapids  
30, Benton Harbor 31, South  
Bend, Ind. Jan. 1.  
WHEN Dreams Come True  
(Coutts and Tena): York,  
Pa. 27, Hanover 28, Colum-  
bia 29, South Bethlehem 30,  
Norristown Jan. 1, Pottstown 2,  
Lewisburg 3, Harrisburg 4,  
Tyrone 5, Johnstown 6,  
WILSON, Al H. (Sidney B.  
Ellis): Bristol, Tenn. 27,  
Hillsdale, W. Va. 28, Ro-  
anoke, Va. 29, Lynchburg 30,  
Petersburg Jan. 1, Richmond  
2, S. Newport News 4, Nor-  
folk 6, Cumberland, Md. 8,  
Altanta, Pa. 9, Johnstown 10,  
YOU'RE In Love (Arthur Ham-  
merstein): Boston Dec. 7-30.  
ZIEGFELD Follies (Ziegfeld  
Florenz Ziegfeld, Jr.): Chgo.  
Dec. 24—Indef.

### MINSTRELS

FIELD, Al G.: Akron, O.  
25-27, Newark 28, Mansville  
29, Wheeling, W. Va. 30-Jan.  
1, East Liverpool, O. 2, John-  
stown, Pa. 3, Altoona 4, Har-  
risonburg 5-6.  
O'BRIEN, Nell (Oscar E.  
Hodge): Norfolk, Va. 26-27,  
Petersburg 28, Richmond 29,  
30, Lynchburg Jan. 1, Dan-  
ville 2, Raleigh, N. C. 3,  
Durham 4, Greensboro 5,  
Charlotte 6, Spartanburg, S.  
C. 7, Greenville 8, Ander-  
son 10.

### MISCELLANEOUS

LUCY, Elmore T.: Amity, Mo.  
Jan. 1, Benton, Ia. 2, Al-  
toona 3, Albert City 4,  
Irwin 5.  
NEWMANN the Great: Bil-  
lings, Mont. 20-Jan. 1.  
THURSTON the Magician (Jay  
Klink): Memphis, Tenn. 24-  
30, New Orleans Jan. 1-6.

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### MEN

Aline, Mr. and Mrs. Arling.  
George H. Anderson, Carl An-  
thony, Clyde Armstrong, Alas-  
worth Arnold, Leslie Austin,  
Backus, Orrin, Stewart Baird,  
Walter Baldwin, Alfred Beck,  
W. S. Beecher, Alfred E. Bergh,  
Primmer, B. E. George M.  
Clark, Harry Colman, William  
Colquhoun, George W. Connor,  
Walter Connely, Lawrence Cook,  
Leonard Craske, James Cruise,  
Paine, Walter D., Harold A.  
De Con, Joseph Diemer, Jack  
Dillon, Harry Dorion, Clarence  
H. Doty, George N. Duthie,  
Epallie, Jules, Edwin Evans,  
Fillmore, Russell, James Fin-  
layson, Gus Richard, William  
Gaston, John Taggart Gillies,  
Henry Gsell, Daniel Gray, Gor-  
don Gunniss,  
Hildel, H. S., Jefferson  
Hall, Norman Hammond, Hugh  
Harper, M. H. Harriman, Joe  
Hesley, Bert Hennessey, Max  
Hirsch, Arthur P. Hyman,  
Jamison, Mrs. and Mr. Frank,  
Thomas Jefferson, George W.  
Kenny, Tom Krosser,  
Lalor, Frank, James Lang,  
McClum, Harry, Albert  
Macchin, Bryan, McPhail, Bill  
Moore, Ralph Moran, Navaro,  
Mr.  
Overman, Lynn, Kenneth  
O'Toole.

### WOMEN

Aldrich, Hazel, Mrs. M. Alex-  
ander, Zaidie Appleton, Laura  
Arnold, Lorena Atwood,  
Babcock, Helen, Helen M.  
Barlett, Hilda, Berton, Alma  
Blake, Rose Blake, Julia Blanc,  
Frances O. Brandt, Elizabeth  
Brice, Jessie Brink, Ralph  
Bunker,  
Carlton Sisters, Mabel Car-  
lton, Kitty Cheatham, Sylvia  
Cushman,  
Daly, Constance E., Lella  
Davis, Marjorie Daw, Mrs.  
Joseph De Steffain, Lillian Dit,  
Edna Dorman, Edith Denbar,  
Louise Dunbar, Mary Louise  
Dyer,  
Edmond, Grace,  
Farris, Pearl, Alice Fleming,  
Gertrude Fowler, Arline Fred-  
ericks.

Gosselt, Mrs. Dell, K. Gra-  
ham, Caroline Greenfield, Anna  
Gray, Mildred Gregory,  
Hagan, Margaret, Georgia  
Harvey, Mrs. E. L. Hill, Marion  
Hutchins, Mildred Hyland,  
Kearns, Esile Hearndon, Mrs.  
John A. Kingsbrand,  
Lawson, Anita, Marion Lewis,  
Gertrude Clair London, Blizie  
Long, Ethel Lorraine,  
MacDonald, Kathleen, Maxie  
McDonald, Jane, McDiarmid,  
Frances McGrath, Elsie Mac-  
Kay, Sue MacManamy, Vivian  
Mayo, Carmen Mendes, Ger-  
trude Millington, Dorothy Mor-  
timer, Mrs. Warren P. Munsel,  
Neilson, Frances,  
Oakley, Florence, Gean Ord-  
way,  
Patterson, Elizabeth, Edith  
Potter, Jessie Prince,  
Ralph, Jessie, Ruth Beavis,  
Isabel Reber, Katrina Reed,  
Eleanor Revere, Ruth Roland,  
Sayres, Margaret, Truly Shat-  
tock, Edna Shaw, Fanny Simp-  
son, Mr. and Mrs. Wyndam  
Standing, Katherine Stanton,  
Harriet Sterling, Jessica Stei-  
son, May Stewart, Jessie Blair  
Stirling,  
Tewksbury, Violet A., Mary  
Thompson, Bonilly Thornton,  
Mabel Trangle,  
Vailly, Helen, Mabel Van  
Buren,  
Wander, Sada, Flora Whit-  
ney, Lizzie Wilson, Kate Win-  
bold, Mrs. Bud Woodhorne.





# MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

**B**UT a few days more and 1916 will have gone and we will have entered upon the new year—a year which seems destined to be one of the most momentous in the history of the motion picture as an art and industry. The passing twelvemonth has been marked by many developments in this great field of visualized motion. It has seen companies come and go, coalitions effected representing tremendous concentrations of capital and effort, all making for greater facility and higher quality of output. It has witnessed numerous successful struggles against adverse legislation, some internal polemics which have been characterized by the development of new ideas and of original and forceful as well as constructive thought. Greater mechanical perfection has been achieved in the production of pictures; greater efforts have been put forth with correspondingly greater results. Always there has been a marked advancement. Despite all assertions to the contrary, usually emanating from those who talked or wrote without thorough knowledge of their subject, or who were actuated by ulterior motives, there has been no retrogression. On the threshold of 1917 the motion picture stands upon a higher plane than ever before.

But the new art of the films (and it is a new art) is susceptible of still greater development. The coming year will undoubtedly see many changes, improvements and an advancement far greater than during the year now almost gone.

The men at the forefront of the industry, men who have arrived at that position as a result of their fitness, have begun to realize the need of co-operation rather than competition, aside from that which necessarily follows any endeavor into which commercialism enters. Organized forces have been strengthened to meet the opposition of those who have not yet learned the folly of opposing an enterprise upon which so large a percentage of the world's people depends for its entertainment. These forces will be still further developed during 1917.

THE NEW YORK DRAMATIC MIRROR is prepared to meet the certain growth and expansion of the motion picture field and during the coming year will be made more than ever indispensable to those who

wish to keep abreast of the times in this important branch of the amusement business. The Annual Number, which will be the issue for Jan. 20, will surpass all previous annual editions and among the special features dealing with the motion picture industry will present a symposium of views as to the future of the films contributed by the foremost men in the business to-day.

Finally, THE MIRROR congratulates those who have worked valiantly during 1916 for the advancement of the industry and assures them its unqualified support and encouragement during the year to come.

*"Safe and Sane Amusement is as necessary to a man as is his bread and butter."*—Hiram Abrams, president Paramount Pictures Corporation.

A patron of the films offers a suggestion which might perhaps be adopted by manufacturers with beneficial results. He says that frequently, when a person enters a theater after the feature film has begun, or fails in the first few feet of the picture to note the title and cast, he leaves with an unsatisfied feeling. His interest has been aroused in the characters, but if there is no program, he doesn't know who interpreted them unless he wishes to stay through a second performance. The suggestion is that the title and cast be run at the end of the picture as well as at the beginning.

*"All that is human must retrograde if it do not advance."*—Edward Gibbon.

In a recent issue of *Paramount Progress* the editor tells the experience of an exhibitor in a girls' college town who failed to secure the patronage of the students. The sales manager investigated and found that the young women were in the habit of spending their afternoons and small change in small chocolate shops on the same street. Now the exhibitor serves chocolate and makes money. Aside from the interesting fact that the company's representatives are alive to the needs of their exhibitor patrons, this story suggests the necessity of adapting one's self to conditions. Doubtless in every town, city or district where a picture theater is located—and it would be hard to find one where such is not the case—there is in all probability some condition

which, if properly met, would mean added patronage. Many have discovered this and profited thereby. But the showman who complains of poor business, will more than likely be found lacking in imagination—unless, of course, he is located in a section which for one cause or another is unsuited to the purposes of a film theater.

*"What the world really needs is more kindness."*—Elbert Hubbard.

It is quite evident that the serials and series in motion pictures have come to stay and while a division of opinion as to their desirability will be encountered in the ranks of the film patrons, there is certainly a large percentage which finds them acceptable. One admirer of photoplays remarked not long ago: "When I see a picture that I like, I am always sorry it ends so soon; I would like to go further, follow out the lives of some of the characters."

Therein is embodied the appeal of the serial, and in a sense, of the series. It all depends on whether the central characters are sufficiently likable, and the plot strong enough, to make the spectators, like the much quoted Oliver, "ask for more."

*"Whether we like them or not, motion pictures are the embodiment of thought that reaches the greatest number of people."*—D. W. Griffith.

Some years ago a genius, who might have applied his talent to greater purpose, invented a little instrument known as a kissing screen, shaped like a miniature battledore, with a sterilized silken covering. It was designed to be placed between the respective lips of kisser and kissee to avoid the danger of bacterial infection resulting from contact in the act of osculation. It is respectfully suggested to the Pennsylvania censors and others of their ilk, that this invention be revived and endorsed for the use of screen heroes and heroines. The duration of the kiss would then be a matter of small moment. We are, however, inclined to agree with the *Sun*, which editorially opines that the contention is fundamentally unsound, which holds that a given kiss "is justifiable or unjustifiable merely in relation to its duration."

ADAM HULL SHIRK.



TWO SCENES FROM VITAGRAPH'S "THE GIRL PHILIPPA," FEATURING ANITA STEWART.



MARGUERITE CLARK IN "SNOW WHITE,"  
Famous Players-Paramount.

## LASKY CLAIMS MME. OLGA PETROVA

Star of Stage and Screen Signs Long-Term Contract  
with Company

The Jesse L. Lasky Feature Play Company has effected an acquisition of great importance in signing Mme. Olga Petrova for a long-term contract. The deal was accomplished by President Jesse L. Lasky and in order to give ample time for the preparation of her first photoplay for the Paramount program, on which her motion picture will appear, the release date of her initial appearance under the new management has been set for April.

The staff of the Lasky scenario department, under Hector Turnbull, playwright and author, is already at work on the examination of the material for Mme. Petrova and the announcement of the selection of a number of big theatrical successes and notable literary masterpieces will shortly be made by the concern.

Mme. Petrova will spend one-half of each year at the Lasky studio in Hollywood, Cal., and the other in New York.

The fact that Mme. Petrova and Jesse L. Lasky are now allied on the Paramount Program recalls the fact that it was Mr. Lasky who first introduced the great actress to America.

"It is very gratifying to me to again assume managerial responsibility for Mme. Petrova," declared Mr. Lasky in commenting on the fact of her engagement. "Particularly is that true because the singer whom I had the great pleasure of introducing to this country has since developed into a great actress. It is always pleasing to have one's judgment of another borne out by the opinion of the world. Perhaps the secret of the tremendous success of Mme. Petrova in her motion picture work

lies in her versatility and her ability to understand such a multiplicity of facts and emotions."



RICHARD TRAVERS AND GERTRUDE GLOVER,  
in "The Phantom Buccaneer"—Essanay.

## ROBERT HARRON WILL BE STARRED BY TRIANGLE

To Have Leading Role in "The Bad Boy"—  
Mildred Harris Plays Opposite

One of the latest additions to Triangle-Fine Arts stellar galaxy is Robert Harron, who will be headlined in a play early in the new year, entitled "The Bad Boy." Mildred Harris, who has been selected to act as Douglas Fairbanks' leading lady during his winter sojourn in New York, will appear with Harron in his first starring venture before she goes to the New York studio of the Triangle during January. "The Bad Boy" is said to contain many human interest situations in which Harron should appear to excellent advantage. His rise to stellar honors has been the least sensational of any of the recent film favorites. It has been the result of continual work and faithful service. Harron is perhaps the only actor in motion pictures today with more than three years' experience who has been under the same direction during the entire period.

Charles Gunn, the new Triangle-Kay Bee leading man, who made such an excellent impression as the young Austrian captain in C. Gardner Sullivan's latest play, "Three of Many," is considered by competent critics one of the most promising of the recent acquisitions of the screen.

When he can find time from the Kay Bee studios, Gunn gives vent to his inborn love of mechanics and takes a spin in his high-powered motorboat, or journeys down to the aviation field at Venice, and treats himself to a practice flight in one of Glen Martin's aeroplanes. Martin declares that Gunn is a natural born aviator and could easily be a champion cloud-climber.

The power of make-up it is said has never been better exemplified than by Glen Cavender, of the Triangle-Keystone studios, who enacts the role of Pancho Villa in "The War Groom," a new comedy directed by Edward Cline.

Through painstaking effort and the closest attention to details, Cavender has achieved what is believed to be a masterpiece of make-up.

Harry Havens, formerly of the *Telegraph*, *The Motion Picture Mail* and sundry other publications, will become advertising and publicity manager of the Unity Sales Corporation Jan. 1.



VIOLA DANA—METRO.

Prince Pierre Troubetzkoy, the noted artist, has invited Viola Dana, the charming little Metro star, to pose for him for a portrait of herself as a madonna.

In the Metro-Columbia photoplay, "The Mortal Sin," on which she is now at work under the direction of John H. Collins, Miss Dana is shown in a number of scenes as a madonna. Miss Dana's youth, the clear-cut lines of her features and her spirituelle appearance in the white robes worn for the picture, impressed everyone in the Columbia studios.

## TO HANDLE "GREAT SECRET"

Louis B. Mayer and Harry J. Cohen have just left the home offices of the Metro Pictures Corporation, in New York, and have started on a Western tour to handle the tremendous demands from exhibitors for the new Metro-Quincy serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are co-stars.

## PATHE BUYS GILSON WILLETTS'S NOVEL

"The Double Cross" to be Serialized for the Films; Is  
Great Mystery Story

The distinction of being author of the first novel, it is claimed, ever purchased for the purpose of being made into a mo-

tion-picture serial, goes to Gilson Willetts, rights to whose novel, "The Double Cross" have been bought by Pathe. The book excited a tremendous amount of interest when it was published, and furnishes ideal material for the kind of serial that Pathe likes to put out. The mystery is well veiled and there is a remarkable lot of action. Generally in a serial the heart interest has to be more or less subservient to the action. In "The Double Cross" it always remains to the fore and dominates the action.

Widespread interest is shown by clubs and educational institutions in the Pathe Gold Rooster play "King Lear," with Frederick Warde in the title role.

With the needs of the exhibitors in view, the representatives of the trade papers have unanimously stated that "King Lear" affords an opportunity to the progressive exhibitor not only to play it to good business but also to add to the reputation and prestige of his house.

A thrilling and spectacular fight on top a moving train between two men in the guise of The Silent Menace, arch enemy of America, is a feature in the sixth episode of Pathe's military-mystery serial, "Pearl of the Army." This episode, under the title of "Major Brent's Peril," is announced for release on Jan. 7.

"Her New York," the latest of Gladys Hulette's starring vehicles, is like its two predecessors, written by Agnes C. Johnston. Miss Johnston seems to thoroughly understand Miss Hulette's art. The picture will be released on Jan. 7 and at the Pathe Exchange.

## "INFIDELITY," ERBOGRAPH ART DRAMAS OFFERING

Anna Q. Nilsson and Eugene Strong Starred  
in Picture Jan. 11

On January 11 of the new year, the Erbo-graph Company will release its first Art Drama, starring Anna Q. Nilsson and Eugene Strong. The picture will be called "Infidelity," and is said to be an unusually strong morality play. It treats of the dangers to our social system. There is nothing in the production to offend the most straight-laced mind, the warning being inferred, rather than offensively proclaimed.

A strong cast is promised for William L. Sherrill's contribution to Art Dramas, "The Rainbow." Included in the cast are Dorothy Bernard, Robert Conner, Jack Sherrill and others who have made names for themselves on the screen. The picture is from the well-known play which registered a New York success on its production.

## "TRUANT SOUL" GOING STRONG

Kleine-Edison-Bell-Essanay, who are releasing "The Truant Soul," Essanay's superfeature, with Henry B. Walthall as star, report unusual interest in it and record smashing booking orders. Already in New York, Branch Manager Baynor reports placing "The Truant Soul" with Marcus Loew for his chain of theaters, Meyer and Schneider Amusement company, for their circuit of eight show houses, L. Blumenthal in Jersey City, the Strand Theater at Syracuse and in many other noted theaters.

A representative gathering of exhibitors saw "The Truant Soul" screened in New York at a private showing recently, and of the thirty-five gentlemen present, twenty-three booked the picture immediately. Many of the others declared their intention of showing it at the first opportunity. The same report about unusual heavy bookings has been received by the Kleine-Edison-Bell-Essanay general offices, from all their twenty-four branches throughout the United States.



## D. W. GRIFFITH AS A DRAMATIST

In "Intolerance" He Commands the Attention Both as a Director and as an Author

The production of "The Birth of a Nation" established the status of D. W. Griffith as one of the greatest motion picture directors in the world. The Griffith skill as a reconstructor of history, a magical manipulator of thousands of players, a master of suspenseful action, magnificent scene and artistic illustrative detail



SCENE IN "INTOLERANCE."  
Alfred Paget and Jeena Owen.

virtually stands alone. The development of the film to their present perfected state is due in a large measure to the Griffith inventions and innovations on the technical side of picture making.

Mr. Griffith has revealed the possibilities of the motion picture as perhaps no one else has; he has ever striven for new effects and new forms of dramatic representation. And for his accomplishments he has been hailed, far and wide, as a genius. In "Intolerance," the new Griffith spectacle now being presented at the Liberty Theater, Mr. Griffith commands attention not only as a director but as a dramatist. And here we have the first notable instance in pictures of such a unity.

With "The Birth of a Nation," this director recreated for cinema life another man's story; the basic theme of "Intolerance," however, as well as the four analogous stories which elucidate it, represent in their entirety the thought and craftsmanship of Mr. Griffith.

In the present spectacle is an entirely new form of drama which consists of four parallel plots kept parallel. The only connecting link is the intolerance that runs through them all. There is the intolerance of priesthood in the story of the Fall of Babylon, the intolerance of the Pharisees in the Christ episode, the intolerance of religion in the plot woven about St. Bartholomew's eve, and the intolerance of the charity workers in the modern drama. The technique of keeping separate plots is unquestionably original for the movies, if not for the spoken drama.

The story of how the world was written in hate when it might have been written in love is a big subject, and one apparently that dramatists have left for Mr. Griffith to tell. As he tells it he requires the mediumship of the photoplay to adequately reproduce it for the stage.

Mr. Griffith's fame as a director will doubtless call particular attention to the fact that he is now appearing, for the first time too, as a dramatist. Writers of film scenarios have not been considered very seriously as dramatic authors. The director, so far, has been the big figure in photoplay production. But, after all, the play's the thing—and it would seem that Mr. Griffith, by "Intolerance," has made a master move for the advancement of the picture author.

## GASPS AND GRINS IN "ENVY"

Thus is Opening Play of McClure's "Seven Deadly Sins" Characterized

Announcing the initial picture of the "Seven Deadly Sins" series, "Envy," McClure Pictures states that it will be filled with "gasps and grins." This five-reeler will be released in January by Super-reelers, Inc., through Triangle exchanges. Ann Murdock, the star of "Envy," will be supported by Shirley Mason and George Le Guere. Miss Mason, talented sister of Viola Dana, has played many leading parts in Edison pictures and was a hit on tour in the leading role of "The Poor Little Rich Girl." Mr. Le Guere, widely-known juvenile, has supported such stage stars as David Warfield, Walker Whiteside, Dorothy Donnelly and Gertrude Elliott. He has played leading parts in such film

productions as "The Blindness of Virtue," "The Turmoil," "The Uptart," and "The Evil Thereof."

Others in the cast are Lumsden Hare, Jessie Stevens, William Wadsworth and Robert Cain.

The New Art Pictures Company filed articles of incorporation with the County Clerk at Louisville, Ky., on Dec. 14, with a capital stock of \$125,000, divided into 1,250 shares of a par value of \$100. The incorporators are Louis J. Dittmar, James B. Brown and Edward P. Humphrey. The company proposes to conduct a general motion picture business.

## WALTHALL TO APPEAR IN "LITTLE SHOES" FOR ESSANAY

One Hour and Quarter is Screen Time of Coming Feature

Henry B. Walthall will next appear for Essanay in "Little Shoes," to be released Jan. 15, through K-E-S-E service. The screen time is about an hour and a quarter.

"Little Shoes" is taken from "The House of the Little Shoes," a widely read novel by Eleanor M. Ingram. It is a sensational and romantic story in contrast to the intense drama of "The Truant Soul."

Mr. Walthall has begun work in this feature. As in "The Truant Soul," he will be supported by Mary Charleson. Patrick Calhoun, who played the heavy in the superfeature, will also appear in Mr. Walthall's supporting cast. Arthur Berthelet is directing the play.

Bryant Washburn will be the star in the next Essanay feature, following "Little Shoes." His picture will be "Skinner's Dress Suit."

## K-E-S-E SENDS INTEREST CHECKS

George Kleine made a decided hit with the exhibitors last week when, for the Kleine-Edison-Selig-Essanay Service, he sent out hundreds of checks representing accrued interest on cash deposits left by exhibitors with the Kleine-Edison-Selig-Essanay Service under Mr. Kleine's new booking plan.

The checks represent accrued interest at the rate of 6 per cent. per annum. They average about \$14 each.

## EDISON ANNOUNCES NEW IDEA IN "CONQUEST PICTURES"

Weekly Grouped Programs Planned; Approximately 5 Reels

A new plan of producing motion pictures has been originated by Thomas A. Edison, Inc., and will soon be given to exhibitors and the public in the form of weekly grouped programs consisting of approximately five reels of a variety of pictures. Instead of the melodramatic type of productions that depict life from morbid and depressing viewpoints, the new Edison pictures will be clean and refreshing and will mark what their sponsors believe will prove the beginning of a new era of the silent drama. The dramatic features of the program, for the greater part, will be two and three-reel stories in which youthful characters will appear and in which clean and laudable ambition and desire for achievement will underlie the development of the plots. One and two-reel farce comedies and some unusual scientific subjects and novelties will supplement the other features of the program.

The keynote of the coming Edison pictures may be found in the name that they will bear. They are to be released under the brand of "Conquest Pictures" and in that title is summed up the ideas of those who originated them and the desires of the company that has engaged in the production of them. The dramatic features that will form the major part of the program will be based on tales of conquest and achievement and the series itself is expected to make a rapid conquest of the motion picture world when it is put on the market. For some months plans for the production of Conquest Pictures have been maturing and at the present time a number of the productions are completed.

It is understood that they will be re-



White, N. Y.

HELEN GREENE, In "Perils of Our Girl Reporters"—Mutual Film Corporation.

leased through one of the largest motion picture exploiting combinations now existing, but Thomas A. Edison, Inc., wish to defer any statement regarding plans in this direction until a later date.

## WM. N. SELIG DISCUSSES 1917 OUTLOOK

Pioneer in Film Industry Believes Important Developments are In Store During Coming Year

CHICAGO, ILL. (Special).—With the dawn of the new year and its promise of yet greater achievements in the motion picture industry, it is well at this time to mention the career of one of the pioneers of the industry: a man whose influence has been felt from the very inception of the motion picture trade; one whose prognostications as to the future cannot but be seriously considered by the great film public.

An interview with William N. Selig, president of the Selig Polyscope Company, as to the motion picture outlook for 1917 was obtained, but in advance it might be advisable to recall some of the achievements of this power in filmland.

Mr. Selig was first to discover the possibilities of California as a motion picture producing center and he sent from Chicago to Los Angeles the first motion picture players and producers. He was also the first motion picture manufacturer to produce what are now termed feature films. This production, "The Coming of Columbus," in three reels, was produced in May, 1912.

The first multiple reel feature drama of American life, namely, "The Spoilers," was produced by Mr. Selig. Mr. Selig was born in Chicago, Ill., March 14, 1864. He is a self-made man, starting in humble circumstances and advancing himself to one of the foremost authorities in the world of art solely by his own genius and indus-

try. Among the feature photoplays which have brought Mr. Selig deserved fame are "Cinderella," "The Spoilers," "Your Girl and Mine," presented to the Illinois Suffragettes; "The Ne'er-Do-Well," "The Crisis," and "The Garden of Allah."

In this day and age when motion picture serials are most common, it is interesting to know that it was Mr. Selig who first originated the motion picture serial of adventure and was also first in exploiting film serials in connection with Metropolitan newspapers. The Selig serial was "The Adventures of Kathlyn."

A million dollar zoo was recently completed at Los Angeles, Cal., by Mr. Selig. "I think the new year will be one of the most important for the motion picture," says Mr. Selig.

Despite the efforts of those who seek to tear down anything that is entertaining I look for increased power and prosperity in the film industry. The manufacturers are coming to understand that it is quality and not quantity that is essential to success and they are acting logically on this understanding.

To my mind one of the most important actions in the film world during the past few months was the organization of the Kleine-Edison-Selig-Essanay Service. The companies affiliated in this service are to be actuated only by quality films and not quantity. There are no stereotyped released dates that must be met. Plenty of time is accorded to the productions released through the Service.

There is a distinct revival of the demand for meritorious dramas and comedies of one, two and three reels. I would not be surprised to see the split-reel come into favor once more. The demand for good subjects of shorter length will become more pronounced, I think. There is also a cry for novelty—something out of the beaten pathway.

During the past year the Selig Company learned by active practice that the public was partial to feature films of seven reels or more. As an example I would cite the successful presentations of our productions, "The Ne'er-Do-Well," "The Crisis," and "The Garden of Allah." Of course this latter production is just being started but I have no hesitancy in stating that "The Garden of Allah" will prove wonderfully popular.

The arguments pro and con regarding Sunday motion pictures are to my mind useless. There can be but one decision. The motion picture has accomplished more in the support of Sabbath observance than any other one thing. The community motion picture theater on Sunday offers for ten cents a two hours' entertainment, clean and with a moral lesson. Railroadmen and policeman proprietors will inform you that the motion picture is their greatest enemy. It is better for Young America to sit in a motion picture theater Sunday afternoon or evening than to pursue some doubtful entertainment that is sure to appear if Sunday motion pictures are placed under the ban.

As previously stated I think the new year will be the most auspicious ever known in the industry. The wheat is being sifted from the chaff, the business is being conducted without the elements of chance and the survival of the fittest can mean but one thing—motion pictures of quality.



SCENE FROM "THE RIGHT DIRECTION."  
Pallas-Paramount Photoplay, Featuring Vivian Martin.



ALICE BRADY IN "A WOMAN ALONE,"  
World Film Feature.

## WHAT IT COSTS TO "DRESS" A ROLE

Alice Brady of World Film Says This is a Serious Item  
to Picture Stars

Holding between her fingers a long, narrow strip of paper bearing the name of a noted British modiste of Fifth Avenue, Alice Brady, World Film star, sighed: "Dressmaker's bill?" inquired a visitor. "No-ther," replied Miss Brady with a slight but perceptible grimace. "This," she went on, "is what takes the 'extra' out of extravagant salaries in the movies. Just look at this bill for dresses and hats which I wore in 'Frou Frou,' and probably can never wear again for the reason that they are unsuitable for any other use. Within a fraction of \$3,000, and they say we motion picture stars are over-paid."

"Then you have to buy your own clothes?"

"I surely do—all modern dresses, that is. For a costume play, like 'The Glided Cage,' the clothes are supplied by the management. But costume plays are rare. The producers say they have gone out of fashion, and goodness knows I wish they would come right in again."

"This item of dress is a very serious matter to a screen star—a great deal more

serious than it is to an actress in the speaking theater. When you are in a 'regular' play you buy your hats and gowns and wear them until it becomes necessary to replace them. For a motion picture you purchase an elaborate costume, wear it one or two scenes, lasting perhaps half an hour all told, and—poof! Its usefulness is gone."

"What is more, you cannot resurrect that garment for some other play, because women make up by far the greater part of picture audiences, and if you tried to 'repeat' a gown they would catch you at it in a minute. So your three or four or five-hundred-dollar creation goes into the discard after the first wearing."

"I have not received the bills as yet for my dresses in 'The Snowbird,' the Russian dancing girl drama, and when I first looked over the play I thought they would not amount to much. There was nothing particularly dazzling about the dress requirements, yet I know my outlay on this production alone will be between \$2,500 and \$3,000. I rarely escape for less."



FROM "PRIDE OF THE CLAN,"  
Mary Pickford—Artcraft.

## SPECIAL MUSIC FOR MARY PICKFORD'S NEW FILM

Novel Score Being Arranged for "Pride of the Clan"

Musical settings for "Pride of the Clan," the new Mary Pickford picture to be released Jan. 8 by Artcraft, have been arranged with special care. The company has secured the services of William C. Stickles, composer with the firm of George W. Boynton, Inc. Mr. Stickles and his associates are pioneers in preparation of musical scores for motion pictures and have had wide experience in this field.

"The Pride of the Clan" offers particular opportunities in the way of unusually attractive musical settings. Most of the score now being prepared by Mr. Stickles will present original themes interpolated by old Scottish folk songs. The score will be published by Schirmer, Inc.

## MRS. LINDSEY IN FILMS

Mrs. Henrietta B. Lindsey, wife of Judge Ben Lindsey, of the Denver Juvenile Court, is about to sign a contract whereby she agrees to appear in a series of motion pictures written by her husband under the direction of William A. Brady. Mrs. Lindsey will contribute a large percentage of her salary as a screen star to the work in which her husband has taken such a deep interest.

## SHERMAN PURCHASES SELIG'S "GARDEN OF ALLAH"

Deal Closed for Big Special Feature in  
Rapid-Fire Manner

Notwithstanding all reports to the contrary, Harry A. Sherman has purchased the rights for the entire world for William N. Selig's film dramatization of Robert Hichens's novel, "The Garden of Allah," in ten reels. The price paid is also the largest in the history of moving pictures, rumor placing it around half a million dollars.

Mr. Sherman bought the picture in his usual rapid and fiery way, meeting William N. Selig in New York after witnessing a private showing.

Harry A. Sherman is a trained investigator in the motion-picture industry and in the last six months has invested over a million and a half dollars in State rights features. A little over two months ago he bought the rights for the United States and Canada for "The Crisis," and in five weeks successfully exploited all the rights.

William N. Selig in an interview declares: "The Garden of Allah" is the most elaborate picture I have completed and the only one in which I have ever taken such a personal interest." The Selig Company has a remarkable record in the feature picture field, never having produced a picture that was a failure.

Colin Campbell, who directed the picture under Mr. Selig's supervision, says that "It is the most wonderful film I have directed." "The Spoilers," "The Ne'er do Well" and "The Crisis" were all under Mr. Campbell's direction.

NOTE—In response to an inquiry of the Selig Polyscope Company, Chicago, concerning the deal, in the absence of Col. Selig no information substantiating the reported sale could be obtained.



(c) Ira L. Hall, N. Y. C.

ALICE DOVEY—PATHE.

One of the talented players in this company's features.

## E. H. SOTHERN IN VITAGRAPH FEATURE

"Man of Mystery" Released Jan. 8—Special Posters for  
"Secret Kingdom"

"The Man of Mystery," E. H. Sothern's new Vitagraph feature, released Jan. 8, is said to afford the distinguished star a role entirely different from those he created in former pictures from this company. There is in "The Man of Mystery" a sort of psychological composite of several stage roles in which Mr. Sothern created for himself in the proud title of America's greatest romantic actor.

Walter W. Irwin, general manager of Vitagraph-V. L. S. E., prepared a pleasant surprise for exhibitors of "The Secret Kingdom," the new 15-episode Vitagraph serial which was released on Dec. 25, in the form of free advance one-sheet posters and special souvenirs touching on a vital phase of the plot.

"The Ninety and Nine," the famous old stage play which has been seen by untold millions, and which was transferred to the screen under Mr. Blackton's supervision, with William Courtleigh and Lucille Lee Stewart in the stellar roles, was released on Dec. 25.

The leading character in "Apartment No. 29," a new Vitagraph feature in which Earl Williams will be starred, is a dramatic critic. E. J. Montague, author of the story, and Williams both say that the part is drawn from life. Who the guilty man is neither will divulge. The guessing contest, therefore, will start in a short time, when "Apartment No. 29" is released through the Vitagraph-V. L. S. E. Exchanges.



JEAN SOTHERN IN "WHOSO FINDETH A WIFE,"  
U. S.-Art Dramas.





CLARA KIMBALL YOUNG,  
In Seznick's "The Foolish Virgin."

### GENERAL MANAGER OF ARTCRAFT TALKS ON DISTRIBUTION

Al Lichtman Discusses the Problems and  
Future Trend

Al Lichtman, general manager of Artcraft Pictures Corporation, discussing distribution of films says:

"Fewer and better pictures have often been preached but never has an organization pointed toward this trend more effectively than Artcraft. Our very foundation indicates bigger and better pictures with longer runs, which of course, will mean fewer releases. This is undoubtedly the trend of the motion picture future and that Artcraft will play a most important part in the evolution of the photoplay which will have its effect during the next twelve months, is readily apparent.

"Artcraft is primarily intended for the improvement of conditions affecting the exhibitor, not the manager of the opera house, the town hall or the theater which usually shows a legitimate attraction, but the fifty-two-weeks-a-year exhibitor whose theater is a regular motion picture house, whether it is a palatial institution or a small town odeon.

"The many palatial motion picture houses throughout the country are operating under as large an expense as the finest playhouses. These theaters must have extraordinary productions and it is the aim of Artcraft to supply them with the biggest subjects in points of stars, art and general merit.

"As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout, namely, 'special attraction' or stimulus for his business. Artcraft's scope is not limited to the activities and ideas of a set of producers. Any author, artist or producer will find in Artcraft an outlet for ideas or productions that are in keeping with the standard it has already established."



DALE FULLER AND HER RAVEN,  
In Triangle-Keystone Comedies.

### GOLDWYN SECURES THE SERVICES OF EDITH ELLIS

Noted Playwright Joins Literary Staff of New  
Corporation

Goldwyn Pictures has been fortunate in securing the services of Edith Ellis, author of "Mary Jane's Pa" and other successful plays, as a member of its literary staff.

Miss Ellis is to be the literary adviser and judge of all manuscripts and stories submitted to the producers of Goldwyn Pictures. Working in co-operation with Margaret Mayo and Edgar Selwyn, these three brilliant playwrights will, from the outset, insure quality for Goldwyn pictures and impart to them a definite standing—not merely for individually brilliant films, but for all of the productions of the company.

Mae Marsh, the first great star of Goldwyn Pictures, is just twenty years old, and David Wark Griffith, who discovered, trained and featured her in all of his greatest pictures, has predicted that she will become the greatest of all screen celebrities.

This, when you remember that Mr. Griffith for years did not believe in permitting players to become stars, holding the story to be of most vital concern, is a prediction of vast importance.

Mae Marsh has been placed in a new environment, has cast her artistic and financial fortunes with Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins in the newly formed Goldwyn Pictures Corporation, and will be starred in what are promised to be some of the most novel and distinctive productions ever undertaken for the screen.

### AT THE STRAND

The Christmas week program at the Strand Theater is an exceptionally pleasing and timely one and was compiled by Manager Edel with the object of creating a distinct Yuletide spirit. The principal film feature is a Famous Players' adaptation of the beloved Grimm fairy tale "Snow White" in which Daniel Frohman presents the popular and diminutive Marguerite Clark, who appeared in the same role for two years on the stage of Winthrop Ames's Little Theater.

Other interesting film attractions shown are "Oddities in Film Form," another chapter of Dittmar's Living Book of Nature, which this week contains some intimate studies of reindeer, and a Bud Fisher comedy cartoon entitled "The Promoters," featuring Mutt and Jeff.

### FINDING A BRIG NO SMALL TASK

Famous Players' Director Finally Solves Difficulty Confronted  
in "Slave Market"

Hugh Ford, who directed Pauline Frederick in "The Slave Market" for Famous Players, a Paramount release, the first feature for 1917, believes that finding a ship is about as difficult as discovering who struck Billy Patterson or solving any of the problems which have become famous in history.

"The Slave Market" called for a private brig—one of the real, old type which featured the Spanish Main in the good old days of Morgan, Flint and others of their ilk.

The European War has made ships as scarce as the proverbial hen's teeth, but

### REALISM IS KEYNOTE OF "GREAT SECRET," METRO SERIAL

New Year's Day Release is Said to Rank  
with Best Fiction Stories

Realism is said to be the keynote of the "Great Secret," the Metro-Quintessence serial in fifteen chapters, the first of which is to be released on New Year's day. Francis X. Bushman and Beverly Bayne are the stars of this production which cost more than half a million dollars, and in which 600 people took part. It is said to be a story of New York life, powerfully told, and is really a motion picture novel that ranks with the best stories of Dumas, Gaboriau or Sir Arthur Conan Doyle.

"The Great Secret" was written by the famous playwright, Fred de Gresac, and was adapted for the screen and directed by William Christy Cabanne.

Rare talent was discovered at the Metro-Rolle minstrel and reception at the Palm Garden, as a result of which a prominent theatrical producer, who was present as a guest of B. A. Rolfe, has made flattering offers to several of the lads that took part in one of the most successful amateur performances ever given in this city.

"The White Raven," the second great photodrama starring Ethel Barrymore since the announcement that the celebrated star had forsaken the speaking stage to act in Metro wonderplays, has been completed, and will be released on the Metro program Jan. 15, 1917. George D. Baker has directed this five-part feature photoplay, adapting it from the original story by Charles A. Logue, and Rolfe Photoplays, Inc., is the producing company.

The New Jersey Metro Film Service, 71 West Twenty-third Street, through its president, Herman F. Jans, announces the purchase of the New Jersey rights in "The Witching Hour," a Frohman picture production. Accompanying this is a statement from Mr. Jans, in which he announces an arrangement with the Frohman Amusement Company whereby the New Jersey Metro will handle all the Frohman picture productions for New Jersey.

### STATE RIGHT DEMAND FOR "WITCHING HOUR" HEAVY

Half the World Disposed Of, but Actual Data  
is Withheld

Within one week after the announcement of the exploitation of the Frohman Amusement Corporation's release, "The Witching Hour," more than one-half of the entire world was disposed of.

An attempt was made to ascertain exactly what states were sold on that production, but, at the offices of the Frohman Amusement Corporation, information was refused with the statement that the only announcement that will be made, will be issued by that office, when there is no more territory left.

This is rather an unusual departure from the methods employed by producing companies, disposing of their releases on the state right basis. While the company will continue to advertise "The Witching Hour" in the trade journals, it has, nevertheless, found that the best policy will be to advise the trade at the time there is no further territory to be disposed of.

It was stated at the offices of the Frohman Amusement Corporation that the object of this was to encourage inquiries from all over the country and from every possible state right buyer to the end that when the next special attraction of that company is ready for release those making inquiries and offers on "The Witching Hour" might first receive the benefit of a possible purchase on future releases.

### VERNE PLAY AT BROADWAY

"Twenty Thousand Leagues Under the Sea," an eight part feature photo drama of romance and thrilling adventure, based upon Jules Verne's fascinating novel of the same name, originally published over fifty years ago, was given its first New York showing at the Broadway Theater Christmas Eve beginning an engagement of indefinite length under the management of the Universal Film Manufacturing company which produced the picture. The Williamson Brothers appliances for undersea photography were employed in making the submarine pictures.



(c) Ira L. Hill, N. Y. C.  
MARGARET MAYO,  
On Staff of Goldwyn Pictures.

### NELL SHIPMAN WRITES NEW PHOTOPLAY FOR WM. RUSSELL

"A Son of Battle" is Title—Other Mutual  
News

The next Mutual-American drama in which William Russell will star is from the pen of Nell Shipman, the well-known screen actress, and deals with Southern life during the reconstruction period.

"A Son of Battle" makes a charming introduction for Francella Billington's charms to Mutual Star Productions. It will be her first drama in support of William Russell since her recent contract with the American.

Never before has Mary Miles Minter been so stunningly, not to say astoundingly, gowned in any picture drama in which she has ever appeared as in her next Mutual Star Production, "The Innocence of Lizette," by Beattie Bonell, which has been completed at the studios of the American Film company at Santa Barbara and will be released Christmas week.

Her costume is sometimes a pair of dainty pink silk pajamas of the very frilliest sort, with a soft little boudoir cap to match.

However under the sun the report ever started, the world's greatest comedian could never tell you. Anyway, Charlie Chaplin is not going to marry a girl from Denver. He denies it.

A story appeared in some Western newspaper a few weeks ago, that Mr. Charles Spencer Chaplin was thinking about sharing his \$670,000 a year with some fair damsel from Denver. It has been copied by hundreds of papers ever since.

Frank Powell has engaged Agnes Eyle to appear in a prominent part in support of Nance O'Neil in the picture of Gertrude Atherton's novel, "Mrs. Balmain," the first of the O'Neil series of feature pictures now being produced by the Frank Powell Producing Corporation and which will be distributed through Mutual.

Richard Bennett in a five-reel Mutual Star Production entitled "The Glided Youth," heads the Mutual releases for the week beginning Monday, Jan. 1, 1917. This is the fourth of the series of Mutual Star Productions in which he has starred. On the same date Ethel Grandin in a two-reel drama, entitled "Fangs of Jealousy" will be released. This is a strong drama and gives Miss Grandin splendid opportunities to prove her ability as an emotional actress.

"Tours Around the World," in one reel, and picturing Rio de Janeiro (capital of Brazil) and a ramble around Luchon will be offered on Tuesday, Jan. 2.



# FEATURE FILMS OF THE WEEK IN REVIEW

## "A WOMAN ALONE"

Five-Part Drama, Produced by Peerless Under the Direction of Harry Davenport from a Scenario by Frances Marion and Photographed by Arthur Edson. Released by World, Jan. 1.

Nellie Waldron..... Alice Brady  
Tom Blaine..... Edward T. Langford  
Rufus Waldron..... Edward M. Kimball  
Samantha..... Justine Outlin  
Stephen Carter..... Clarence Harvey  
Stephen Carter, Jr..... Arthur Ashley  
Michael Flynn..... Walter D. Greene

In "A Woman Alone" good acting, good direction and excellent photography are used to present a story that is threadbare from frequent use. Alice Brady gives a performance that is consistent with the role she portrays. She leaves the impression that she has accomplished what she set out to do and what the part calls for. The supporting cast assist her admirably, especially Edward T. Langford as Tom Blaine and Arthur Ashley as Stephen Carter. The story rests principally on the shoulders of these three. Edward M. Kimball does a small part well.

The direction of the material supplied by the story is well handled and there are no faults in a major degree. The scenes track along in good sequence and each one has some value. The photography is very well done. The picture resembles an old, old friend come to visit, all togged out in new clothes.

A young married woman leaves her fire-side because of the unbroken loneliness save for her husband's presence. She is pursued by the son of the president of the railroad which employs her husband as station agent at the forsaken place. The girl spurns the rich young man's advances. There is a compromising situation or two. However, the couple are reconciled and they resume the same happy existence with no thoughts for anyone but each other. The final reel of the picture is trite and evidently is only used to please those people who are fond of familiar melodramatic happy endings.

There is no doubt that this picture will please the patrons of popular-priced houses. Alice Brady's name should figure prominently in the billing. F. T.

## "INDISCRETION"

Five-Part Drama Produced by Vitaphone Under the Direction of Wilfred North, Written by William Addison Lathrop and Featuring Lillian Walker. Released as a Blue Ribbon Feature, Jan. 1.

Penelope Holloway..... Lillian Walker  
Jimmy Travers..... Walter McGrath  
Penelope Holloway..... Richard Wagnaman  
Mrs. Travers..... Mrs. West  
Jimmy Travers..... Katherine Lewis  
Penelope Holloway..... Thomas R. Mills  
Mrs. Travers..... Josephine Marie  
Penelope Holloway..... Thomas Brooks  
Jimmy Travers..... Robert Gailard

In this photoplay an enormous amount of energy is expended in all departments of feature-film making to arrive at the moral that all young girls should be carefully informed that the conventions of society are, in the end, for their own benefit and that non-observation will cause unpleasantness, even when the youthful and willful whims are innocent. Despite the fact that the scenario is rather long and there is not quite enough action at times, the many situations in "Indiscretion" prove interesting because of the fact that so much care has been taken, and owing to the good acting. At times the feature allows the interest of the spectator to lag, but generally something follows that revivifies it.

Wilfred North, the director, deserves credit for the manner in which the film is staged. The exterior scenes used are beautiful. The acting of the company leaves nothing to be desired and every role is played conscientiously. The star, Lillian Walker, draws the character of the young girl in her familiar, capable and smiling way. Walter McGrath contributes a part that is convincing for its restraint.

Penelope Holloway is a young girl who has always had her own way and whose philosophy is to think that there is no harm in doing what she sees other people do, regardless of age or sex. This leads her into no end of trouble, but she is rescued by the man who has always loved her, even with her faults. Some people may find fault with the last scene, which introduces the familiar locked door, but this is a case where it is really needed and not merely tacked on for sensational effect. The name of the star is the best vehicle for advertising this picture. F. T.

## "HER NEW YORK"

Five-Part Drama by Agnes C. Johnston, Featuring Gladys Hulette and Wm. Parke, Jr. Produced by Thanbouser. Released by Pathe, Jan. 7.

Penelope Holloway..... Gladys Hulette  
Farmer Brown..... Riley Chamberlain  
The wife..... Carey Hastings  
Philip..... Wm. Parke, Jr.  
Muriel Owen..... Robt. Vaughn  
Laura..... Ethrie Cooke

The little heroine of this genuine and delightful play introduces us to "Her New York" with a contagious enthusiasm which permits us to share her dreams of the magical city which lured her from her home on the farm. It is refreshing to discover a drama which contrasts city



SCENE FROM "HER NEW YORK"—PATHE.

## "SNOW WHITE" DELIGHTFUL PICTURE

Marguerite Clark Makes an Enchanting Princess in Famous Players Adaptation of Grimm Story

Six-Part Fairy Play from the Brothers Grimm, Directed by J. Searle Dawley, and in which Daniel Frohman Presents Marguerite Clark as the Featured Player. Produced by Famous Players as a Paramount Release.

Snow White..... Marguerite Clark  
Prince Florimond..... Creighton Hale  
Queen Brangomar..... Dorothy G. Cumming  
Berthold (Huntsman)..... Lionel Braham  
Witch Hex..... Alice Washburn

It is all very well to say that "Snow White" is an ideal picture for children—but where will you find a grown-up that will not also enjoy every moment of this wholly delightful offering, or who will fail to leave the theater loving dainty Marguerite Clark more devotedly than ever? Isn't it quite possible that the grown people need fairy stories once in a while—as well as the children—just to keep them from becoming too blasé and practical and forgetful of their own childhood? "Snow White" is a picture for the whole family. It is a delight from the moment the wicked lady-in-waiting to the queen sells her heart to the witch for future delivery in exchange for physical beauty, to the closing scene when Snow White, now queen, leads her beloved Prince Florimond to the throne beside her.

There is little need to repeat the tale—most everyone has read it, and those who haven't should have done so long ago. Suffice that it concerns the evil machinations to which Snow White is subjected by the step-mother queen, who must surrender

her heart when the princess is betrothed. And through the typical fairy tale there runs a dainty love story. We need only place ourselves in a receptive mood to find the entire product intensely interesting—the most miraculous things may happen and seem almost natural, if we are in the proper frame of mind. So all will be charmed with Prince Florimond; joy in the strength of Berthold the Huntsman; delight in the seven dwarfs—and adore the little princess.

The interpretation of Snow White by Miss Clark, who successfully played the role under Winthrop Ames's direction on the stage, admits of no criticism—what more need be said?

Creighton Hale is an attractive prince; Lionel Braham makes a fine, upstanding Berthold, and good work is done by Dorothy Cumming as the wicked queen, by Alice Washburn as the Witch, and by the dwarfs, the maids-in-waiting to Snow White, and others. Some little nature bits—particularly the scenes in which a dwarf parrot is featured—are exquisite. The settings are properly fairylike; the camera work, including dissolves and other effects, is good; photography and lighting are excellent, and the direction entirely adequate. Winthrop Ames aided J. Searle Dawley in staging the picture.

Of course children will love "Snow White"—children of any age up to 100. To bring crowds to the theater where this film is being exhibited should be a simple matter—it is entirely unnecessary to advise exhibitors—it speaks for itself. A. H. S.

and country life without forcing us to believe that the farm has the monopoly on all the heavenly virtues and that Manhattan is a scarlet modern Babylon, instead of the well-meaning and much-maligned metropolis that it is. Phoebe finds that it sings to her as she lives with her poet-husband Philip and his adopted baby, and although the song is not always gay, she never loses faith in its message of hope and sympathy. The young poet and his girl-ride are veritable Babes in the Woods of Manhattan but the Divinity that watches over all such innocents saves them from their worst mistakes and softens the hearts of the unscrupulous wretches who seek to wreck their happiness, so that we leave them living blissfully in an apartment instead of a garret with the poet writing more lucrative, if less fanciful, verse in the form of advertisement jingles for baked beans.

Gladys Hulette is irresistible in her role of Phoebe, both as the tom-boy on the farm and the little bride in the city garret. Wm. Parke does not try to make Philip a hero, but gives the role the natural boyish charm it deserves. A large share of the honors will be given to a young actor of about one year and six months (approximately) who, as the dumb-waiter orphan, propelled his plump person through the scenes with a gravity and good nature that the audience will find utterly adorable.

This is essentially a play of youth, written, we are told, by a young girl for actors who seem hardly more than boy and

feels instinctively that her strong and noble personality may pull him up from the depths in which he finds himself. He persuades her to go with him to a sanitarium in the hills and here begins a dramatic struggle between the brave little nurse and the malevolent half-brother for the soul of the afflicted surgeon. These tense and violent scenes culminate in a narrow escape from a fire in which the sanitarium is burned to the ground, but the doctor and his plucky assistant emerge from the ashes to peaceful and sane life free from the tortures that they have conquered.

Henry Walthall does some remarkable character work in his two roles, which are really three, for, in addition to his portrayal of the good and bad side of the surgeon's nature, he also plays the part of the vindictive half-brother. The subtle realism which he gives to the gradual evolution of the man's soul from the worst stages of the drug habit, shows an artistic grasp of the trifles which make for perfection in acting. Mary Charleson looks the part of the nurse-heroine for her face expresses character and resolution and she acts the role with sincerity and sympathy. While the theme is necessarily somewhat gloomy, it cannot be regarded as morbid because its final message is one of optimism and victory in the rescue of a soul from bondage.

The art of Henry Walthall has been fully appreciated by his enthusiastic audiences and his name alone will prove a drawing card for exhibitors who should make the most of his appearance in an unusual and difficult role. A. G. S.

## "THE LASH OF DESTINY"

A Five-Part Drama, by George Terwilliger, Featuring Gertrude McCoy. Produced by the Van Dyke Film Co., under the Direction of George Terwilliger. For Release Dec. 14, by Art Dramas.

Myra Fielding..... Gertrude McCoy  
Edith Wayne..... Mabel Julia Scott  
Rally..... Helen Greene  
Bert Temple..... Duncan McKee  
Al Wayne..... Arthur Housman

"The Lash of Destiny," first release of Art Dramas, combines a number of stock situations into a coherent and thrilling melodrama. We have the country girl who goes to the wicked city as a cabaret singer, the wife who believes her worthless husband to be dead and marries a noble district attorney, the unscrupulous husband who returns and (unlike Enoch Arden) demands hush money from his erstwhile wife. There is also the crook who shoots the villain at the same moment that the heroine fires in self protection and the innocent girl who declares herself guilty of the crime to shield a wife and mother. With the villain safely out of the way, the tormented wife settles down to domestic bliss with her second husband, while the sadder but wiser country girl returns to her home on the farm.

All this is film melodrama, but it is the sort of entertainment that a large body of movie patrons have learned to expect and like and as such will be thoroughly satisfactory. The settings in the country and cabaret scenes are effective and the photography excellent.

Gertrude McCoy is charming as the country mouse who goes to the city and creates a number of dramatic moments in her scenes with the injured wife. Duncan McKee makes a noble and upright district attorney, and Arthur Housman is a suave and plausible villain.

If this first release is representative, exhibitors can rely on the Art Dramas for this standard type of complicated drama which is generally popular. Gertrude McCoy is a valuable name for use in advertising also. A. G. S.

## "BLACK ORCHIDS"

A Five-Part Drama Featuring Cleo Madison. A Rex Ingram Production, Photographed by Duke Hayward. Released Jan. 1, by Blue Bird.

Marie De Severac..... Cleo Madison  
Emile De Severac..... Richard La Reno  
George Renoir..... Francis McDonald  
Zoraida..... Cleo Madison  
Marquis De Chantal..... Wedgewood Nowell  
Sébastien De Maupin..... Howard Crampton  
Ivan De Maupin..... Francis McDonald  
Proprietor of L'Hôtel Blanc..... William J. Dyer

As the title indicates, "Black Orchids" is a sinister tale of broken vows and of vengeance as dark and deadly as some exotic, poisonous flower. The play is introduced in the form of a novel which a wise old literary man reads as an awful warning to his daughter because he has observed that she has been trifling with the affections of her young and devoted lover. The story is gruesome enough to frighten even the most coquettish maiden into good behavior as she listens to the dreadful fate of Marie de Severac, the beautiful but false sorceress of Paris. This lady has played with the hearts of many men, but the two that bring about her final retribution are the Marquis, her husband, and the young soldier whom she loved before her marriage. She induces this lad, who is the best swordsman in France, to challenge her husband to a duel. The Marquis falls, mortally wounded, but not before he has learned of the perfidy of his wife and vowed to devote his last moments to ven-

## "THE TRUANT SOUL"

Seven-Part Drama by Victor Rousseau, Featuring Henry Walthall. Produced by Essanay Under the Direction of Harry Beaumont.

Dr. John Lancaster..... Henry B. Walthall  
Joan Wentworth..... Mary Charleson  
Myra..... Patrick Calhoun  
Mrs. Dana..... Anna Mae Walthall  
Mrs. Fraser..... Mary Parkyn  
Dr. Jenkins..... U. K. Haupt

"The Truant Soul" is a vivid drama of Paradise lost and regained in the soul struggle of a drug victim. Dr. Lancaster is a Jekyll and Hyde of the medical profession who does inestimable good in his rational moments through his skill as a surgeon but who lives part of the time in a black and horrible world as a result of his mania for drugs. His footsteps are dogged by his evil genius, his half-brother, who encourages him in his fatal habit in order to benefit by the doctor's ruin. In a dramatic scene in the operating room, the half-crazed surgeon looks into the eyes of a new nurse, Joan Wentworth, and



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sance. He comes upon the two illicit lovers in an abandoned castle, forces them into a secret chamber in the tower and there seals them in a living tomb where a dash of the film through the darkness reveals the coils of a giant python and hints at their hideous fate.

Cleo Madison is equally effective as the faithless wife and the young girl who listens to her lurid life-story. Francis McDonald makes a stalwart French soldier, and Wedgwood Nowell is an aristocratic Marquis de Chantal. A realistic touch is given to the setting by introducing actual scenes from Paris showing the French armies marching through the city. The symbolism of the black orchids and a Persian cat, who plays with goldfish as the vampire plays with men, is artistically carried out.

The strange flower might be utilised in lobby displays as the keynote of this hectic story of love and vengeance.

A. G. S.

**"ENLIGHTEN THY DAUGHTER"**

Seven-Part Drama Produced by Ivan and Written and Directed by Ivan Abramson. Photographed by Marcel L. Picard.

Daniel Stevens.....Frank Sheridan  
His Wife.....Katherine Kaelred  
Lillian, their daughter.....Zena Keefe  
Richard Stevens.....Arthur Donaldson  
Mina, his wife.....Marie Shotwell  
Ruth, their daughter.....Ruby de Kemner  
Mrs. Winthrop.....Mathilda Brundage  
Harold, her son.....James Morrison  
Bob Laurence.....Bernhard Neimyer  
His Wife.....Violet Horner  
Mina (Their Children).....Rena Hodges  
Walter.....Walter J. Gould

There is, as *THE MIRROR* has frequently pointed out, a serious doubt as to whether the screen of the film theater is the proper place for preachments, particularly upon so-called "moral" topics. There is always the danger that the producer is laying "the flattering unction to his soul" that he is turning out a picture of high moral value, when, as a matter of fact, it is designed to attract attention and shakeles by reason of its lurid title or the implied possibility of its containing incidents of a delicate nature appealing to the morbid mind. While "Enlighten Thy Daughter" may have been made with perfectly good motives, the title is one which places it in an objectionable category. It is the sort of title that causes censors to foam at the mouth and is therefore a detriment to the industry. In this picture there are seven reels composed of incidents not especially interesting and which may just "get by" the censors because the things that could be legally objected to are left to the imagination of the spectator, though the germ is very well planted. It deals in innuendos. If the real idea of the producers was to teach a lesson effectively to modest mother, they would realize that a lesson must be driven home and not slowly waded into.

At times it is extremely difficult to follow the thread of the story because of the broken continuity of scenes. And there are several incidents that run parallel to the main plot, probably used to show a contrast of thought, but which lose force owing to the irrelevancy of the material used.

The story concerns a young girl who has not been informed of the mysteries and dangers of life by a mother who is addicted to gambling. She meets a young man and the result of an affair with him is that she dies from the effect of an abortive operation performed by an unscrupulous surgeon. In the meanwhile the young man has met and engaged himself to another girl who has been brought up with full knowledge of the temptations of life and when this girl is told of the fellow's former affair she casts him off. So as to further encourage discussion of this doubtful sex problem, cards were passed around at the first showing of the film requesting the audience to express their views as to whether or not the engaged couple should have married.

The cast does some excellent acting, notably Zena Keefe, Frank Sheridan, Katherine Kaelred, and James Morrison. The settings are extremely beautiful and the photography is remarkably clear. It is impossible, however, to recommend the picture for theaters catering to a general public.

F. T.

**"VANITY"**

Five-Part Drama Produced by Popular Plays and Players. Written by Aaron Hoffman. Scenario by Wallace Clifton. Featuring Emmy Wehlen. Directed by John B. O'Brien and Released by Metro Jan. 1.

Phyllis Lord, a model.....Emmy Wehlen  
James Burke, chief of detectives.....Tom O'Keefe  
Robert Armstrong.....Edward Martindell  
Vick Armstrong, his son.....Paul Gordon  
Lieutenant of Police.....W. W. Black  
Tom Mason.....J. W. Harman  
Rosalie Allen.....Kather Evans  
Crandell.....Norman Kaiser  
Butler.....Tom Cameron  
Mrs. Scott.....Dixie Marshall  
Mariel.....Emile Acoust

There is nothing wrong about "Vanity," but the title which, though it is perhaps based on the theme of the play, fails to convey the fact that it is a well-rounded story of mystery, rather cleverly developed and filled with suspense. In fact it is a very excellent type of this sort of photoplay and gives all the principal members of the cast opportunity for consistent work. Likewise the photographer has succeeded in "shooting" some very beautiful scenes at a mountain lake which enhance the picture considerably.

(Continued on page 28)

# MARGUERITE CLARK

IN

*The Extraordinary*  
FAMOUS PLAYERS-PARAMOUNT  
PICTURE

## "SNOW WHITE"

A picturization of the beloved Grimm Fairy Tale which ran for two seasons at Mr. Winthrop Ames' Little Theatre, New York, with Miss Clark in the title role.

### Exhibitors

thruout the country predict a sensational success for this picture.

Many seem to think it to be too magnificent a production for a regular program feature—we don't!

It is another indication that

FAMOUS PLAYERS :: LASKY  
MOROSCO :: AND :: PALLAS  
*Make Paramount Pictures*

485 FIFTH AVENUE, NEW YORK

Paramount  
Pictures



## FEATURES REVIEWED

(Continued from page 27)

Emmy Wehlen, as a model, wears some stunning gowns and enacts her role with a calmness that is almost too studied at times. She is, however, a winsome heroine. Tom O'Keefe manages to look the villain's part with a fidelity that is convincing. He acts it equally well. Paul Gordon makes a satisfactory hero and the others in the cast, particularly Edward Martinelli and W. W. Black, are good.

Some retrospective views in the West are well done with the aid of a mongrel, who is a joy forever.

The story is that of Phyllis, a model in a department store, who becomes involved in the tools of a crooked chief of detectives and is forced to act as a stool pigeon in securing a confession of murder from a man whom she learns to love. The dictaphone, third degree and other aids to the police methods are employed. In the end the crook is forced to drop his charge against Dick Armstrong and the latter's father when Phyllis learns that he is a bigamist.

Use the name of Emmy Wehlen in advertising and do not dwell on the title, which is merely based on the fact that because of her vanity Phyllis gets into trouble. Play up the mystery end strongly, and the police methods—which are well developed in the story.

A. H. S.

## "THE BRIDE OF HATE"

Five-Part Drama by John Lynch Featuring Frank Keenan. Produced by Triangle Kay-Hoe Under the Direction of Walter Edwards.

Dr. Dudley Dupres ..... Frank Keenan  
Mercedes Mendoza ..... Margery Wilson  
Paul Crenshaw ..... Jerome Story  
John Stone ..... David M. Hartford  
Rene Dupres ..... Elvira Well  
Mammy Lou ..... Mrs. J. Hunt

"The Bride of Hate" is an unusual story of a fantastic revenge laid in the days when negro slavery was at its bitterest and worst. The theme will probably be criticized as tending to arouse race prejudice, but it might very well be regarded more as a transcript from the life of those days than as a personal affront to any one race. The details of slavery are not brutally presented and the plot undoubtedly has a strong dramatic value. It is the story of a Southern doctor who, to revenge himself against the seducer of his niece, induces the man to marry a girl whom he introduces as an aristocratic Spanish senorita, but who is really a mulatto slave. At the elaborate society wedding the doctor reveals the truth to the horrified guests and bridegroom only to learn later that the girl belongs to an old Spanish family and has not a drop of negro blood.

It is difficult to regard the character of Dr. Dupres sympathetically for, with all due respect for the attitude of his times, one feels instinctive resentment toward a man who would wantonly torture a young girl of any race for the sake of personal revenge. Frank Keenan in this role is a grim and sinister figure with flashes of tenderness in his scenes with his little niece, Margery Wilson as Mercedes, the Spanish girl disguised as a slave, made a lovely and pathetic picture of bewildered and shrinking misery. Elvira Well, a tiny slip of a girl, was appealing as the betrayed niece of the stern old doctor. It is impossible in a brief review to do justice to the harmony of the settings in the scenes about New Orleans, on the old Mississippi river-boats and in the quaintly beautiful Southern mansions. This background combined with the perfect details of direction create that rarest of rare things, a genuine Southern atmosphere.

Exhibitors in considering this play must realize that it contains the possibilities of objection from certain audiences in certain sections of the country. The rational attitude, however, would be to regard it merely as a faithful representation of the viewpoint toward slaves at that time and it will probably be met with that attitude by the majority of screen patrons. It is most unfortunate that the theme chosen should be in the slightest degree questionable, for otherwise the play is a masterpiece of acting, direction and setting.

A. G. S.

## "THE HOUSE BUILT UPON SANDS"

Five-Part Drama by Mary O'Connell Featuring Lillian Gish. Produced by Triangle Fine Arts Under the Direction of Edward Morrisey.

Foreign Dare ..... Lillian Gish  
David Westbrook ..... Roy Stuart  
Samuel Stevens (the lawyer) ..... Wm. H. Brown  
Joan ..... Beale Buckirk  
Ted ..... Jack Brammell  
Mrs. Shockey ..... Josephine Crowell  
David's Housekeeper ..... Kate Bruce

"The House Built Upon Sands" is a pretty and frivolous version of "The Taming of the Shrew" done from an exceedingly modern viewpoint and setting. The story presents an amusing and sentimental struggle between a big, blundering husband and a shifty butterfly of a bride, which finally ends in a compromise for both, a solution quite like the end of such conflicts in real life. After the civil marriage the husband walks at the altar of an elaborate church wedding and kidnaps his bride, carrying her away to a modest cottage in a little factory town, where she learns that she was really bored to death as a society darling and that the simple life has its interesting points. Her pride prevents her from showing the love for her husband that has grown out of her first resentment until his danger in a burning building reveals what his loss

## "JOAN THE WOMAN" A TRIUMPH

### Tremendous Spirit of France Breathes Through Film; Geraldine Farrar Gives Remarkable Interpretation

Ten-Part Historical Drama by Jennie Macpherson, Produced by Cardinal Film Corporation, Under the Personal Direction of Cecil B. De Mille. Featuring Geraldine Farrar. Music by Wm. Furst; Alvin Wycoff. Photographer; Wilfred Buckland, Art Director.

Joan of Arc ..... Geraldine Farrar  
Charles VII of France ..... Raymond Hatton  
General La Hire ..... Hobart Bosworth  
Cauchon ..... Theodore Roberts  
Eric Trent ..... Wallace Reid  
Ja Tremouille ..... Charles Clay  
L'Esclieur ..... James Neil  
Gaspard ..... Larry Peyton  
and many others

Terrific in its realism, magnificent in its investiture, costuming and direction; acted throughout with perfect art—"Joan the Woman," which opened its engagement at the 44th Street Theater Christmas night, is perhaps the most dramatic and wholly commendable screen offering of a decade. It is difficult to see how an advance is to be made on this production and it should have the effect of absolutely silencing those critics of the motion pictures who affect to regard them as unworthy of serious consideration.

The spirit of France, which all the world, even that portion which is inimical, is disposed to admire and applaud, shines through the screen, envisioned in the uplifted face of Geraldine Farrar as the martyred Maid of Orleans; reflected in the forest of lances and the burnished armor of the knights.

The days of chivalry, the times when men rode forth gallantly to certain doom, worshipfully to win worship, plumes waving, pennons hung to the breeze—the days when valor counted for more than life—are made to live again for us on the enchanted screen.

The cruellest thing the world has known is religious intolerance and a worthy second thereto has been the ingratitude of kings; the most beautiful and the bravest story that rings down the corridors of time is that of Joan of Arc, who suffered from both these causes, but whose spirit, it has been truthfully said, can never die.

We get this story in "Joan the Woman"—a picture that stirs our blood and rings our hearts.

Never have battle scenes been better shown than those depicting the deliverance of old Orleans by Joan's army. The first epoch of the story is a record of valor and achievement. The second epoch is freighted with the horror of dungeons and torture, and in the end the blazing faggots—and the stake.

The cumulative effect of the armored

would mean to her. The production is carefully finished with the human and natural touches which are characteristic of these little stories of married life on the screen.

Lillian Gish as the young wife gives subtlety and charm to the evolution of the silly society puppet into a real woman. Roy Stuart as the tired business man husband is perhaps a trifle too stolid to make the final conversion of his wife to his cumbersome theories altogether convincing.

The contrasting scenes in the luxurious home of the spoiled society girl and the crude little factory town are staged with the usual Triangle perfection.

The personality of Lillian Gish has long established her popularity and her appearance in one of her typical roles may be greeted with delight by exhibitors and their patrons.

A. G. S.

## "THE VICTIM"

Five-Part Drama by Will S. Davis, Featuring Valaska Suratt. Produced by Fox, Under the Direction of Will S. Davis.

Ruth Merrill ..... Valaska Suratt  
Dr. Boudier ..... Herbert Hayes  
Edna Boudier ..... Claire Whitney  
Jack Higgins ..... John Charles  
Roy Barker ..... Joseph Granby  
Doc Burns ..... Charles Edwards  
Dugan ..... Oscar Nye

The heroine of "The Victim" has an indisputable claim to the title for she is the victim of circumstances in general and men's perfidy in particular through five reels of harrowing adventures. Her father implicates her in a police raid, a factory boss tells her she is "too beautiful to work," a titled wretch tries to kiss her while she is employed as a maid in his fiancée's home, a detective blackmails her and she is finally harassed by a horde of policemen who put her through the well advertised "third degree." Although we leave her restored to peace and happiness with her husband, we are inclined to be skeptical of her real safety, and feel sure that there are more horrors waiting for her just around the corner.

Valaska Suratt in the role of the hunted heroine was less convincing as the shy young girl than she was as the wife who has married a wealthy doctor where her luxurious surroundings give her a chance to wear the extraordinary, and daring costumes for which she is famous. Herbert Hayes played the part of the doctor and husband, and Claire Whitney was the ingenue, his sister.

The name of Valaska Suratt has the drawing power that attaches to any well known theatrical figure appearing in the movies. Exhibitors can rely on her attracting her own special clientele regardless of the play in which she is featured.

A. G. S.

legions and the quivering lances, the storming of the towers and the final victory is nothing short of tremendous. Equally moving, in a different way, is the tragic ending. Geraldine Farrar can scarcely hope to surpass the characterization of Joan. It is a work of supreme art. No less excellent is the interpretation of Eric by Wallace Reid. The same may be said for Raymond Hatton, Hobart Bosworth, Theodore Roberts, and others.

The direction is mastery; the photography fine; the double exposures by which Joan's famous "visions" are shown, admirable. The costuming is beyond reproach. Indeed, we can see no point open to criticism. The musical score by Wm. Furst, with its constantly recurring theme of the "Marseilles," is fully adequate.

The story follows with considerable accuracy the historical record, but the author has linked the past with the present by a suggestion of the reincarnation theory, whereby a young British soldier "somewhere in France," about to volunteer for a duty which means death, sees Joan's spirit, and hears her say that the time has come for him to expiate the wrong he did her in ancient years. Then the story of Joan passes before his mental vision, and we find him as the original Eric, who repaid her generosity, in freeing him twice from his captors, by betraying her to the Duke of Burgundy. He strives to save her, but fails, and, as she dies at the stake, he awakens in the twentieth century, goes forth and meets his death before a trench, his glazing eyes beholding again the shadow figure of the Maid Militant, with her hand extended in welcome.

The weakness of the besotted Charles VII; the wickedness of the arch fiend, Cauchon, and the gentle love story, so soon turned to tragedy, of Joan and Eric—these all are a part of the story; the achievements of the Maid are too well known to bear repetition.

"Joan the Woman" is a distinct contribution to the screen; it is an epic of the films. Those who had to do with its making, down to the least "extra," deserve the gratitude of the photoplay patrons the world over.

The exhibitor who books this feature after its metropolitan run, or at any time, will need to do very little advertising to draw crowds. If he does not have to bar his doors to avoid trouble with the fire commissioner, it will be because the public does not thoroughly appreciate perfection in the art of the motion picture.

A. H. S.

## SERIALS AND SERIES

## "PEARL OF THE ARMY"

Episode 6.

## "Major Brent's Perfidy"

While Adams is struggling with Pearl in an attempt to wrest from her the precious plans, a U. S. aviator hurls a bomb into the melee. In the confusion Pearl escapes with the aviator but is first obliged to surrender the plans to Adams. Brent arrives, however, with his troopers and forces Adams to turn the package over to him.

Brent starts out for Washington with the plans, but while on the train he is suddenly confronted by the Silent Menace and in the struggle he is wounded. Pearl, clutching the plans, is thrown from the train almost into the arms of another Silent Menace, who boards the car. The two Menaces fight and fall from the speeding train into the river below. Pearl, believing herself safe, is engaged in reading the plans by the river bank when they are suddenly snatched from her by one of the mysterious Menaces.

A. G. S.

## "ABSOLUTE BLACK"

Fourteenth Episode in One Reel of the "Shielding Shadow" Series. Produced by Astra Under the Direction of Louis J. Gasnier and Donald McKenzie and Released by Pathe.

This, the next to last episode of the "Shielding Shadow" series, commences the beginning of the end in such a way that it is felt that the final installment must be seen. In it figure some good thrills, an exciting automobile chase, containing a narrow escape from one of the cars being smashed by a railroad train, is perhaps the best. From necessity the black pellets, the mysterious mantle and the scientist's diary are destroyed and in the fight at the end of the reel the false moustache and wig fall off Ravenger and Leontine makes a surprising discovery.

F. T.

## THE SOCIAL PIRATES

Two-Part Comedy, Featuring Charles Arling. Produced by Fox.

This is the first of the new Fox comedies which will be regarded with interest in the world of slapstick since the Fox output has hitherto been restricted to five-reel drama of a more serious nature. "The Social Pirates" begins as a burlesque on the crook drama and ends in a general deluge in which the bursting of a huge tank sweeps the guests at a ball out of the house and through a cistern to the sea. There are an unusual number of pretty girls and enough wholesale destruction of property to delight the King of all the Vandals.

## WILL ADMIT MOTION PICTURE FILMS TO MAILS

Real Christmas Present Comes to the Film Industry from Washington

The announcement from Washington that after Jan. 1 motion-picture films would be admitted to the mails, the same as any other commodity, aroused great interest in motion-picture circles in New York, despite the distractions of the holiday season. The ruling, although hardly expected so soon, appears to be the direct result of the work which has been done by the National Association of the Motion Picture Industry.

In discussing the bearing which the new ruling will have on the motion-picture business, Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, said, in the absence of President William A. Brady:

"This news is as fine a Christmas present as could have come to the industry and the patrons of the motion-picture theaters of the country from any source. The time of every meeting of distributors or exhibitors has been largely occupied in the past with discussions of the transportation problem. The inability of the express companies to adjust their organizations to the vital work of transporting films on schedule has caused serious losses, and the National Association, a month ago, took up the matter for the first time with the Post Office Department."

## LEAVES PALACE PLAYERS

Joseph Maurice Attie, the French tragedian, will sever his connections with the Palace Players after the first of the year. Mr. Attie was leading man and assistant director of the company for the past year and has been associated with some of the best work done by the company. Mr. Attie has received a number of offers, but has not decided on any as yet. He was one of the best known screen stars in Paris before the war broke out, having played leads for the Pathe and Eclair companies in France, before coming to America.

## "PATRIA" SCORES SUCCESS

Following the enthusiastic reception given to the International's "Patria," the serial supreme at the Ritz-Carlton, by New York's most exclusive society, Chicago's social set had its opportunity to see the great patriotic photoplay at a private showing at the Congress Hotel, in that city, recently. The reception given this remarkable cinema drama in Chicago was no less spontaneous and enthusiastic than in New York.

## IRENE HOWLEY TO COSTAR

Irene Howley will appear as co-star with Lionel Barrymore in his forthcoming Metro-Kolfe production, "Making Good," from the pen of Channing Pollock and Renold Wolf. "Making Good" is a five-act comedy drama which George D. Baker is to direct, and which is now in course of production.

## "THE FATAL VIOLIN"

One-Reel Ham Comedy Produced by Kalem Under the Direction of Henry Wallace and Released on the General Film Program.

This episode of the Ham and Bud series is amusing, notwithstanding the fact that Ham is absent from the screen, as is Ethel Teare. Their presence is truly missed, however, and it is also evident that much more could be gotten out of the comedy were they both cast in it. But this is no discredit to Bud, who does very well. A rather ambitious plot has been written for the comedians. A violin has been made into an infernal machine, and when it is played on it is supposed to explode. A burlesque band of criminals have designs on a certain house, and Bud is the one elected to do the blowing up. The violin-bomb is accidentally exchanged for a real one and the plotters are left with the dangerous instrument, which does its damage, but in a different situation than was meant.

F. T.

## "A RACE WITH DEATH"

One-Reel Episode of "The Hazards of Helen" Series. Written by E. W. Matlack and Produced by Kalem Under the Direction of Walter Morton. Released Dec. 30.

Operator at Lone Point ..... Helen Gibson  
The night operator ..... F. S. Pembroke  
Ranch foreman ..... George Booth  
Furdy a rancher ..... G. A. Williams  
His daughter, Edith ..... Juanita Sponsler

The thrilling "stunt," at least one of which appears in every episode of "The Hazards of Helen" series, is not done by Helen Gibson until very near the end of this chapter. She leaps from her horse, galloping along the railroad tracks to the iron ladder on a freight car and jams the brakes on just as it is about to go through an open drawbridge. Her new relief operator has been locked in the car and started down a grade by a band of men including Purdy, the ranch foreman. The followers of this series will welcome back their old friend, the drawbridge.

F. T.

William L. Sherrill, the president of the William L. Sherrill Feature Corporation, one of the producers of the Art Dramas program, expressed himself as being highly satisfied by the picturization of "The Rainbow," which is to be the Art Drama release of Jan. 4, 1917.



## The Terre Haute Tribune AND GAZETTE.

An independent newspaper. Daily and Sunday. The Terre Haute Gazette, established 1853. The Terre Haute Tribune, established 1894.

### KEEP YOUR EYE ON THIS.

"Pearl of the Army," the Tribune's great serial which will start Monday, is a story with a purpose. It deals with a topic which should be foremost in the interest of every citizen.

Events continue to demonstrate that, in spite of great progress made in building up the nation's military strength and preparedness, the United States is still woefully unready for anything like a real war emergency. More and more, we believe, public sentiment will be found veering toward the necessity of some system of universal military training.

The annual report of Major General Scott, chief of staff of the army, emphasizes what every well-informed American already realizes, that the United States is still in a condition of unpreparedness.

The mobilization of the guard proved the inadequacy of the system. Even under the favorable circumstances attending the calling of the state troops into the national service, recruiting was found extremely difficult, slow and expensive. Mere skeleton regiments answered the call.

*Pathe*

*Look through the lens  
of the Exhibitor  
Can you afford  
to ignore the  
Pathe*

## WITH THE MOTION PICTURE EXHIBITORS

### DR. HESPE ISSUES AN APPEAL TO THE NEW JERSEY EXHIBITORS

State Wide Campaign to be Started to Modify  
"Blue Laws"

Dr. Charles Hespe, president of the New Jersey State Branch of the Exhibitors' League, has issued over his signature an appeal to exhibitors, in part as follows:

"A State wide campaign will be inaugurated for the modification of the Blue Laws of the State of New Jersey. Every exhibitor in the State, every landlord of every moving picture theater, and hundreds of owners of candy, cigar and drug stores, base-ball parks, etc., will be interested.

"The Motion Picture Exhibitors' League of the State of New Jersey proposes to enter this campaign and not let up until its efforts are successful.

"The Exhibitors of New York State at the present time, contemplate legislative enactment that will assure them the protection of the Sunday show for all time. It will be of material benefit to the exhibitors of New Jersey, to have a bill for Sunday pictures before their legislature at the same time.

"The president of the State League has every assurance that the common people of this State, not only have no opposition to the Sunday shows, but have a strong desire for them.

"At the last legislative session, a Sunday bill was introduced and at its hearing, fifty ministers of the State opposed it and one-half dozen of exhibitors were for it. Had we the same number of exhibitors and showed the same co-operation as our opponents, we would by this time have been well on the road for Sunday shows.

"An exhibitors' meeting is held every Friday morning at our headquarters in Newark, in connection with the ball committee, who are working hard on the details of the affair.

"On February the first, 1917, the ball will be given in Newark. Every exhibitor in the State should use all of the re-

sources at his command to make this ball a financial success. Its social success is already assured.

"In view of the fact that whatever money is made through the committee's efforts, will be used for the benefit of every exhibitor in the State, can you not arrange your time some Friday morning and join us in our work?

"I would like to meet you personally and talk over with you matters of general interest."

### ADOPTS PARAMOUNT POLICY

The Majestic Theater, at Second Avenue and First Street, New York city, has adopted an all-Paramount policy and is running seven Paramount pictures a week. In addition to their Paramount days, Sunday and Wednesday, five extra pictures are booked, and the house is showing an exclusive Paramount program throughout the week. This policy was adopted the latter part of November and will be continued. Bookings have already been arranged for up to and including Jan. 18, 1917.

The Majestic Theater formerly played two Paramount pictures a week, each one two days, and in changing this policy adopted the full Paramount week in order to run the maximum possible number of Paramount pictures.

### "WHITE HOUSE" OPENS

On Sunday afternoon, Dec. 17, the White House Theater, Milwaukee, Wis., was opened to the general public by its owner and manager, O. L. Meister. On the day previous the house was dedicated at a reception given to a large number of prominent people of that city. This, the newest motion picture theater in Milwaukee, is the first theater in the country to have its seating arrangements reversed. The screen is at the front of the house near the entrance. The highest price seats are on the second floor instead of the customary first floor.

## NEW OFFICERS FOR NEW YORK LOCAL OF EXHIBITORS

Samuel Trigger Chosen President of League  
in This City

Samuel H. Trigger was elected President of the New York Local, No. 1, of the Motion Picture Exhibitors' League, at the election held last week. Other officers chosen are: C. R. Martineau, first vice-president; I. N. Hartstall, second vice-president; Morris Needle, treasurer; Thomas Howard, secretary; Finance Committee, W. Hilkmeier, chairman. Others elected were: Sergeant-at-arms, Gus Keonigswald; chairman board of directors, Sidney Ascher; chairman arbitration committee, Charles Steiner; chairman grievance committee, Sidney Cohn; chairman welfare committee, E. L. Rothapel, Hialto Theater; chairman ways and means committee, Charles Haring; chairman house committee, I. Hartstall; chairman publicity committee, M. Oestreicher; chairman auditing committee, Charles Steiner.

President Trigger has issued the following letter to the newly elected officers:

December 21, 1916.  
Let us start in good. On the first day after election I am appealing to all the newly elected officers for the loan of their brains and time, for about four hours per week. We have promised the organization to do things. I have not, and neither have you, any desire to let this remain an election promise only. We are going to do work and I cannot work alone, therefore I need your help.

If the best armies of Europe, as you are aware, are doing most effective destruction by a good substantial organization, we should surely be able to procure an organization that will do some constructive work for the benefit of the trade.

I have formulated a plan whereby every officer must give an accounting. I will know at the end of the year how many members each and every one of you have brought in, how much time you have devoted to the interest of the organization, or how neglectful you may have been. This will be one of my formulas that will be read at the monthly meeting of the whole body, and I hope to have the pleasure of having the exhibitors say, "Well done, you good and faithful servants."

I have boasted and am still boasting that every officer is thoroughly qualified for the position to which he was elected. Let us prove this by our actions to commence this good work.

I am enclosing herewith two blanks.

Will you have them filled out by two new members? It may take a week or two weeks, but have this done. As stated above, I need your help. The organization needs your help and the exhibitors of State and country are practically looking to Local No. 1 to set an example to all exhibitors' organizations.

With kindest personal regards and hoping you will take this as seriously as the undersigned, I am,

Cordially yours,  
Sam'l. Tarocca.

### POTATOES—AND THEN SOME!

Manager Moore, the Paramount exhibitor of the Colonial, Tacoma, Wash., pulled off a stunt recently from which he hasn't yet fully recovered.

He gave a potato matinee—one tuber for admission, and all to go to charity for those who had been unfortunate in the past year.

Somebody told Moore that Tacoma people were not generous. That they were cold, indifferent and selfish, so he had ten sacks, only, to hold his box office receipts.

Everything was primed and ready. The doors were thrown open. The organist was soulfully playing "My Boyhood Days Down on the Farm," while Moore was in his office lulled into a delightful reverie when he heard a commotion below likened unto a disturbance that might have resulted from a patron with a big potato who wanted change in smaller ones or some such transaction.

Rushing down he found a surging crowd in front with a line a block long and potatoes coming in by singles, doubles, trices, packs, bushels and wholesale.

The ten sacks were filled, the big closet under the stairway leading to the balcony was opened. In ten minutes the door couldn't be shut, and the big white tubers were piled upon the soft brown Wilton in the foyer.

When the matinee was over just 3100 pounds of big, luscious Burbanks were eyeing their new quarters.

That evening and the next morning Moore's name was smeared all over the front pages of all the dailies, with columns after columns of the best kind of publicity any showman ever hankered after, and a hundred needy families gave thanks unto the Paramount man with the big idea.

THE new series of Cub Comedies which David Horsley is to release through the Mutual Film Corporation under a new contract just signed is now ready for exhibitors. The first subject, "Jerry's Double Header," is scheduled for release Jan. 4.

# VITAGRAPH

V. L. S. E. Inc.

Presents  
**Lillian Walker**

in  
**"Indiscretion"**

by William  
Addison Lathrop

A Five-Part  
Blue Ribbon  
Feature

Directed by  
**Wilfrid North**

## THOMAS A. EDISON, Inc.

Wishes the Motion Picture Exhibitors  
of America

### A Happy and Prosperous New Year

By the way, talking  
about prosperity—

Have you booked "The Last Sentence," a tale of Brittany and New York in which Mark MacDermott and Miriam Nesbitt are featured? This high-class production of a romantic and human-interest story will be released on the first day of January, 1917.

Have you shown "The Cossack Whip," by James Oppenheim, featuring Viola Dana, and "A Message to Garcia," in which Mabel Trunnelle and Robert Connors are co-starred? Both of these are pictures that will delight your patrons.

Write or wire at  
once—

**KLEINE-EDISON-SELIG-ESSANAY SERVICE**

80 Fifth Avenue, New York and other principal cities

#### CHILDREN'S SHOWS AT STRAND

The management of the Strand Theater has launched a movement of special significance at the children's performances, which are given every forenoon from 10 to 12 o'clock, when community singing by the entire audience is introduced. Manager Harold Hibel prepared slides containing the words of the different songs which are shown on the screen.

Albert Ricciardi, at one time a popular Vitagraph player, but more recently with the Wharton Brothers, at Ithaca, N. Y., is at St. Mark's Hospital, Second Avenue and 11th Street, being treated for an injured arm and would be pleased to receive visits from his friends.

#### SOME COMING VITAGRAPHS

Following "Indiscretion," Jan. 1 and "The Man of Mystery," Jan. 8, the following are some of Greater Vitagraph's announced releases:

Jan. 15—"The Glory of Yolande," by Mabelle Heikes Justice, featuring Anita Stewart.

Jan. 22—"Blind Justice," written and produced by, and featuring Benjamin Christie.

Jan. 29—"Her Right to Live," written by Paul West, featuring Peggy Hyland and Antonio Moreno.

Feb. 5—"Money Magic," from Hamlin Garland's widely read novel, featuring Edith Storey, Antonio Moreno and William Duncan.

## WHAT FILM FOLK ARE DOING IN GOLDEN WEST

Notes and News of Interest from Picture  
Studios on Coast

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—Jas. H. Quirk, of Photoplay Magazine, was host to the motion picture press and publicity representatives of the West Coast at a dinner and dance at Sunset Inn, Santa Monica, on the evening of Dec. 18. The majority of Mr. Quirk's guests were Screeners, and no more enjoyable an affair has been given this year than the Quirk party. He had issued "a no toasts will be given" command. Notwithstanding this, a poem was composed at the dinner table by some of the press boys, and was recited at Mr. Quirk by a press-quintette. Among the evening's guests were John Blackwood, Viola Vale, Clarke Irvine, Kenneth O'Hara, Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. Wm. Wing, Albert Russell, Josephine Phipps, A. B. Hoffman, Mr. and Mrs. Don Meaney, Mr. and Mrs. Guy Price, Mr. and Mrs. Arthur Statter, Mr. and Mrs. M. G. Jonas and daughter, Helen, Reed Heustia, Mr. and Mrs. J. C. Jessen, Mr. and Mrs. H. P. Keeler, and Edward Rice Burroughs.

At the American Film Studio, Director Ted Shuman is directing William Russell in Neil Shipman's feature story of the South, "My Fighting Gentleman," in which Francella Billington plays opposite Mr. Russell. James Kirkwood is beginning the direction of a new Mary Miles Minter story.

Al Santell is directing the last of the Kolb and Bill comedy series.

Jas. W. Colwell has been appointed manager of publicity at the American Film Studios at Santa Barbara, and it is said that hereafter publicity to be given the West Coast representatives of various publications will be issued from the Santa Barbara plant instead of the Chicago offices.

Frank Borzage is playing the juvenile lead in the Lasky Company's new Fannie Ward feature, which George Melford is directing. The company spent three days of last week at San Diego, making scenes for this picture.

Viola Vale has been cast by the Lasky-Morocco combine to play opposite George Heban in the latter's new story, the direction of which was begun last week by Donald Crisp. Miss Vale's casting in this picture followed her successful work in two Lasky features.

Lois Weber, Bluebird directress, has secured for her current feature, Mignon Anderson, to play opposite Ben Wilson. Miss Anderson has been featured in such Thauhouser pictures as "Mill on the Floss," and "The Tin Soldier and the Doll."

Frank Heicher, the Lasky director, succeeded so thoroughly in teaching a common ordinary garden cow to act that she had Marie Doro up a tree inside five minutes. And there stayed the star until a small army of property men chased away the emotional bovine.

Henry Lehrman has completed the first Fox film comedy. It should be a genuine laugh-getter, with its cast of Billie Ritchie, Gertrude Selby, Dot Farley and Lehrman himself.

Triangle-Fine Arts Studio is featuring Robert Harron in "The Bad Boy," by Frank E. Woods, Manager of Production, and Director Withey. Harron is the leader of the "Slouchy Seven," a gang of youngsters who almost demoralized an eastern village. Carmel Meyers, daughter of Rabbi Isador Meyers, playing a prominent role, is pronounced by D. W. Griffith to be one of the most beautiful girls of Almidon.

## FUND OF \$40,000 TO FIGHT SUNDAY CLOSING

Such is Plan of New York Exhibitors  
Announced at Meeting

At a meeting held in Wurlitzer Hall last week, exhibitors of motion pictures in New York voted to contribute 3 cents for every seat in their theaters to raise \$40,000 to oppose Sunday closing. Of this sum \$10,000 is expected to be forthcoming from New York city alone.

Lee A. Ochs, President of the Motion Picture Exhibitors' League, presided. The principal speakers were Fire Commissioner Robert Adamson, who represented Mayor Mitchell; State Senator John J. Boylan, and Assemblyman Joseph M. Callahan. The two last named pledged their support in the Legislature to amend the statute so as to legalize Sunday film shows in the event of the Court of Appeals upholding the recent decision of the Appellate Court sitting at Albany.

Fire Commissioner Adamson asserted that the agitation to close the film houses in New York showed that the antiquated blue laws were not dead. He said that the City Administration was in favor of clean films on Sundays and in evidence of this statement read the following letter to the meeting from Mayor Mitchell:

I am in favor of the Sunday exhibition of clean, instructive motion pictures, since Sunday is the one day of the week when the great majority of the people of this city are able to enjoy relaxation and diversion. Occasionally I enjoy this sort of entertainment myself, and certainly see no harm in it. As to pictures devoted to educational subjects, certainly there is as much reason for permitting their exhibition on

Robert Burke Broadwell, erstwhile Ince director and producer of Mutual de Luxe features starring Crane Wilbur, is now writing and directing a series of Secret Service two-reel photo-dramas featuring Mae Gaston, a beautiful, former Mutual leading woman.

In the making of "Peace at Any Price," a Universal comedy, Eugene H. Lewis, editor of the Scenario Department, enjoyed the fun as much as the company and by-standers. He wrote it, and he shows in it his knowledge of the quirks of "human nature."

George Beban has found the story, the director (Donald Crisp), and his company, save the leading lady. He is trying out several young ladies, hoping to find one who can act.

Horsley's premier comedian, George Hovey, came back to the Mutual program with his first Cub Comedy, "Jerry's Double Header."

Western Vitagraph's "sunshine" Mary Anderson, came staggering into the studio with bundles of Christmas gifts piled high in her arms. She tearfully admitted that it is impossible to remember the many, many friends who have sent her holiday tokens of their admiration and affection.

During a terrible windstorm the Hollis company lost its big Oriental set in which were working Lonesome Luke, Bebe Daniels, and a hundred dancing girls.

Jack Cunningham, writer of many scenarios, met on the "U" lot the lion and the calf of "The Wizard of Oz" and the Shanley burro. Both are now Universalites, and Cunningham is cooking up special stories for Mr. Woodward's peculiar genius.

Balboa has planned to maintain its prestige by production of a dozen features for children with Little Mary Sunshine as the featured star.

Mack Bennett is featuring Chester Conklin in "Double Trouble," a very funny "double role" picture directed by Harry Williams.

Forbes Lindsay, traveling author, and Kate Carew, caricaturist, have added their names to the great tome of famous names who have passed through the Universal gates. Six hundred visitors a day is the average.

Four Morocco players are about to finish their vacations: Collin Chase, Herbert Standing, Vivian Martin and Kathlyn Williams.

Western Vitagraph Director Wolbert is trying out an entirely new silhouette effect, something never before seen on the screen, in the night scenes of the Turkish massacre in their oriental picture soon to be finished. The next Edith Storey-Antonio Moreno photo drama is a Western story, "Captain Sunlight," by Cyrus T. Brady.

Bruno Becker took Gale Henry away from the midst of the Universal Joker Company, and married her. Director Beaudine is resigned to his fate, as one after the other he has seen his actors elope. But they always return.

Maude Fally is to be a Lasky leading woman for Theodore Roberts, under direction of Holland Sturgeon, and Anita King and Wallace Reid have been brought back by Director E. J. Le Saint from Bear Valley.

Jackie Saunders wants the world to know that the manners of the asp the Balboa Company has been using in the Cleopatra picture are "simply perfect," and that it is a real, live snake.

"Hist! At Six O'Clock!" is the crispest comedy they have put out of the Christie studio for many a day. The third anniversary night of the leading Hollywood theater will be red-lettered by the presence of the entire company, including Billie Rhodes, Neal Burns, Harry Rattenberry, and the author, W. E. Wing, who all made fun in the "Hist!" picture.

Sunday as there is for permitting lectures on Sunday.

If the Court of Appeals should rule against this view the question will become one of public policy for the Legislature to deal with. If it should do so by the enactment of appropriate legislation along the lines I have indicated, I would give my approval to such legislation.

Mayor JOHN PURROY MITCHELL.

#### REAL WAR FILMS

Think of a motion picture with a cast of ten million men, directed by a staff of great generals—the geniuses of modern military science—and with a scenic setting that extends along hundreds of miles of battle fronts! That is picture-making on a stupendous scale, but it accurately describes the war pictures taken for the British Government, which are about to be shown throughout America for the benefit of war relief funds.

The entire series of seven installments will be released by the General Film Company in weekly divisions consisting of two reels of 1,000 feet each. Each release embodies every phase and feature of the war on land and sea and in the air.

#### TERRY RAMSAYE—AUTHOR

The novelized version of "The Sequel to the Diamond from the Sky," which is being published by the Chicago Tribune, and about a hundred syndicate newspapers was written by Terry Ramsaye, formerly a magazine and newspaper special writer, now publicity director of the Mutual Film Corporation.

Mr. Ramsaye's story in a series of four chapters closes the long, long story written in thirty chapters by Roy L. McCordell, the winner of the \$10,000 contest in which the scenario for the original "Diamond from the Sky" production was chosen.



## NATIONAL ASSOCIATION ACTIVITIES



### INTERESTING SUNDAY CLOSING DECISION White Plains Case Decided in Favor of Motion Picture Exhibitors

What is regarded as one of the most interesting contributions to the judicial documents in the fight to save the Sunday motion picture show has reached the offices of the National Association of the Motion Picture Industry. It is the decision handed down by Supreme Court Justice William Popham Platt in White Plains in the case brought by Village President A. W. Twigg, of Ossining, against Louis Rosenberg, manager of the Alhambra Theater of Ossining. This decision closes the White Plains incident, which threatened to open Sunday closing issue in new departments of the State.

Mr. Rosenberg is the only manager in Ossining who opens his theater on Sundays and fought the case through to the Supreme Court with the assistance of his attorney, Isaac Miller, of Brooklyn, N. Y.

The decision of Judge Platt is of such interest that it is produced in full:

"This is a motion to restrain the defendant from conducting a moving picture show, pending this action, in one of the thickly settled sections of the village of Ossining, and in close proximity to several large churches.

"The Appellate Division of this Department held in *People vs. Henrich*, 137 A. D. 856, that the only law applicable is Section 265 of the Penal Code, and that that section does not apply to moving pictures, but only to similar shows to those enumerated.

"Moving picture shows were not known

at the time this section was enacted. The penalty prescribed for its violation was not exceeding \$5.00 fine and five days in imprisonment, and not much more than after all the trouble and expense of securing a second conviction of the same person.

"In *Bender vs. Hamlin* the Appellate Division of the Fourth Department differs with our department and states that the authorities are in conflict, and the question can only be settled by the court of last resort.

"Since then the Appellate Division of the Third Department have agreed with the Fourth Department in *People ex rel Bender vs. Joyce* and others, but by a divided court. "The village charter only expressly authorizes the president to commence and prosecute all such suits in the name of the corporation as shall be ordered and directed by the trustees.

"The resolution of the trustees found here does not expressly authorize him to maintain the action.

"It has long been held that courts may not resort to injunctions to enforce the criminal law, principles of religion, etc., and morality, except where property rights are involved, and that as it is a harsh remedy it should not be granted until a clear prima facie case is established in law and fact, and usually at the suit of the People, etc., a private person who alleges special damages. Therefore, the motion must be denied without costs."

#### CARBON PEOPLE INTERESTED

Thirty million carbons would be used annually by the motion picture theaters of the United States if they were available, according to information given the National Association of the Motion Picture Industry last week by the two great makers of carbons in the country.

The two carbon manufacturers, the National represented by N. C. Cotabish, general sales manager, and the Speer by J. S. Speer, president and general manager, and J. F. Fryling, secretary and treasurer, were in conference with Executive Secretary Elliott at the National Association's rooms last week. Plans of affiliation were discussed, and the carbon makers expressed their interest in the activities of the National Association and their desire to cooperate.

#### NOT A RELIGIOUS FILM

Harry R. Raver, president of Apollo Pictures, Inc., is at a loss to understand why the use of a name to signify the Almighty in the title of a picture should create the impression instantly that a religious theme is involved in the story. Many inquiries from exhibitors and exchanges interested in the new Art Dramas program have been sent to the Apollo offices seeking information as to the character of Mr. Raver's first production. One exhibitor from Canada advised that on account of a recent ruling no picture could be shown in the Dominion if the title included the word: God.

The head of the Apollo Corporation immediately advised its customers that "God of Little Children" was a drama of today having to do with the trials and tribulations of a beautiful girl-crook who fell in love with the man she intended to rob and succeeded in thwarting the plans of a band of thieves with whom she was forced to associate, at the risk of her life.

Pretty Alma Hanlon plays the part of the girl-crook. Bigelow Cooper will be seen as the man she sought to ruin. Others include James O'Neill, William Hartman, James Hutchinson, Blanche Burns, and a splendid incidental cast.

#### ADAM KESSEL, JR., SAILS

Adam Kessel, Jr., president of the New York Motion Picture Corporation, sailed for Havana on Thursday. Mr. Kessel has been confined by illness to his home for the past two weeks and the trip to Cuba has been forced on him by his physician in order that he may get in proper shape to put through successfully the many big things which are already planned for the Kay-Bec and Keystone productions in 1917. A large party of friends saw Mr. Kessel off and wished him bon voyage. He will return about the middle of January.

#### "OLIVER TWIST" A WINNER

The Lasky adaptation of Charles Dickens' great masterpiece, "Oliver Twist," which has just been released on the Paramount Program, has proven one of the greatest photoplay successes of the year now drawing to a close. In it Miss Doro has scored a tremendous personal triumph and the photoplay itself has been hailed as a master production.

#### "KICK IN" JANUARY 14

Pathe's screen version of "Kick In," released Jan. 14, is taken from one of the real stage sensations in New York the season of 1914-1915. It also had long runs in other cities. It was written by Willard Mack and produced by A. H. Woods.

George Fitzmaurice of the Astra Company was entrusted with the production of this famous play in motion picture form. How well he has accomplished his task is shown by the fact that Pathe considers this one of their greatest pictures, and this in light of the fact that Mr. Fitzmaurice produced "New York," "Via Wireless," "At Bay," "The Test," etc., is no small praise. In casting the production Mr. Fitzmaurice followed out his usual policy of selecting the best cast possible. William Courtenay plays the part of Chick Hewes, Mollie King plays Molly. Other well-known players in the cast are Richard Clugston, Susanne Willis, John Boyle, and Richard Tabor.

#### PARAMOUNT BUYS SERVICE

Paramount Pictures Corporation purchased during the past week from Bert Harnett, the Famous Players Star Feature Film Service, distributors of Paramount Pictures in Minnesota, Wisconsin, North and South Dakota, which exchange in the future will be operated by Paramount in connection with the other Middle West Exchanges, of which James Steele, Treasurer of Paramount, is president.

Paramount's aim and purpose in purchasing the Minneapolis Exchange from Mr. Harnett and conduct it as it does its other exchanges, was mainly to increase the efficiency in this territory and to render the exhibitors there a far greater service than before. Mr. Steele will spend considerable time at this exchange arranging for its future betterment and inaugurating the same high-class departments that are to be found in the Famous Players Film Service, Inc., in the Middle West, of which Mr. Steele is president.

#### ASSOCIATION "REVIEW"

Films are already coming in for the first issue of the "Annual Review" of the year's great pictures to be distributed by the National Association of the Motion Picture Industry shortly after the first of the year. The first two reels, "Great Love Scenes" and "Greatest Fights of the Films," will be assembled at the same time and will be released through the exchanges of one of the members of the National Association.

#### CLARK FILM BIG HIT

What has proven to be one of the biggest hits in the photoplay world during the latter part of 1916 has been the Famous Players production of "Miss George Washington," a Paramount Picture. The reports that have been received during the first five weeks of the showing of this picture give it a higher exhibitors' rating than any picture that Marguerite Clark has ever appeared in and there has been a clamoring among exhibitors to have this picture rebooked for extended periods.

## ARTCRAFT'S NEXT GREAT OFFERINGS

Commencing with January, ARTCRAFT will release one picture a month, and that picture, you may depend, will be the most towering feature of the industry.

One ARTCRAFT picture a month with the world's greatest artist will bring to your playhouse the prestige that no other amusement medium can duplicate.

Inquire for particulars now.

## MARY PICKFORD IN THE PRIDE OF THE CLAN

Start the year with one of Miss Pickford's greatest achievements.

THE 81 FIRST RUN  
ARTCRAFT THEATRES

will show this picture for the first time January 8th, 1917.

Have you a Pickford contract?

## GEORGE M. COHAN IN BROADWAY JONES

This event is the millennium in moving pictures—the one feature that America has awaited for years.

THIS WILL BE AN  
ARTCRAFT FEBRUARY  
RELEASE

ARTCRAFT PICTURES  
CORPORATION  
729 Seventh Avenue New York



WILLIAM A. BRADY  
in association with  
WORLD PICTURES

## ALICE BRADY "A Woman Alone"

Directed by Harry Davenport  
Story by Willard Mack

#### JANE GREY STAYS WITH FILMS

Such an attraction has the silent drama proved for Jane Grey that she gave up the leading part in "Her Market Value," which was about to be produced, to play the part of Silver Sands in "When My Ship Comes In," the new Golden Eagle Feature now being filmed by the A. H. Jacobs Photoplays for the International.

Miss Grey scored such a pronounced success in "The Flower of Faith," one of the International's earlier Golden Eagle Features, that when the new screen drama made from Gouverneur Morris's great story was selected as the next International feature Miss Grey was instantly chosen as the one actress to successfully interpret the part of the heroine. She had become so fascinated with moving-picture work of her former experience before the camera that she did not hesitate to surrender the star part in the legitimate in order that she might continue acting on the screen.

## NILES WELCH

LEAD  
Technicolor Motion Picture Co.  
JACKSONVILLE, FLA.  
Current Release—Miss George Washington  
(Famous Players)

A DRAMATIZATION of "Gallagher," the famous newspaper story that first brought the late Richard Harding Davis to the attention of the literary world, has just been completed at the Bronx studios of Thomas A. Edison, Inc., and it will be released at an early date under the brand of Conquest Pictures.



## MARGARET ILLINGTON BECOMES STAR FOR LASKY

Will Appear in "The Inner Shrine"—To Leave for California

The Lasky Company has attracted to its ranks another luminary of the legitimate stage in the person of Margaret Illington, who has signed a contract, it is announced, to appear exclusively in Paramount program productions.

Miss Illington's first photoplay will be an adaptation of "The Inner Shrine," by Basil King, dramatized by Channing Pollock. This will be followed by a photoplay written for her by Charles Kenyon, author of "Kiddling." She will go to California next month and will occupy the bungalow which Miss Geraldine Farrar had during her stay in Hollywood.

## WRITES "STUDIO IMPRESSIONS"

June Hividge, screen star of the World Film Company, who leaves this week for Savannah, Georgia, to begin work on a large feature film has completed a volume of original short poems under the title "Studio Impressions," which are to be issued early in the Spring by a New York publishing house. The poems treat of the various phases of studio life, and among the collection are many that rise to quite rare heights of composition. Some of the titles are suggestive: "While The Camera Clicks," "By The Light of The Mercury Lamp," "The Courtship of The Developing Tank."

## FUNERAL OF MRS. FAIRBANKS

Funeral services for Mrs. Ella Adelaide Fairbanks, mother of Douglas Fairbanks, of the Triangle Company, were held Wednesday at her home in the Seymour Hotel, where she passed away Saturday night.

Mrs. Fairbanks' sons, Douglas, John, and Robert, arrived here Monday from different parts of the West. They started back as soon as they received word of their mother's illness last week, but were delayed by snowstorms. Mrs. Fairbanks leaves another son, M. Norris, who was with her at the time of her death.

## "MASTER PASSION" JAN. 8TH

Kleine Edison Bell-Esannay make the announcement that "The Master Passion," an Edison production, featuring Mabel Trunnelle and Robert Conness, in five acts, will be released Jan. 8 instead of "Little Blues," a Bell production, as was first planned.

"The Master Passion" is presented by an all-star cast in which, aside from Mabel Trunnelle and Robert Conness, there appear Helen Strickland, Richard Tucker, Raymond McKee, Olive Wright, Bigelow Cooper, and A. Lincoln.

## RECORD AT RIALTO

The efficiency of The Rialto staff was put to an unheard of test in Sunday's presentation of Douglas Fairbanks' latest picture, "The Americano," which arrived from California at 7:30 o'clock in the morning, was assembled, projected, given a complete interpretative musical score, and put in its scheduled position on the programme at the first performance in the afternoon. This undoubtedly is a record for fast work in the preparation of a feature film for presentation.

## NATIONAL BOARD SEES "JOAN"

Usually when photoplays are presented to the National Board of Review of Motion Pictures for review, they are shown in small projection rooms. In order that the Review Committee might receive the same impression as the public will receive, upon the invitation of the Lasky Company, the reviewing committee held its review of Geraldine Farrar in "Joan the Woman," the story of Joan of Arc, on Friday night, Dec. 22, in the Forty-fourth Street Theater.

## GOOD WAY TO CELEBRATE

The first wedding anniversary of the President and Mrs. Wilson was celebrated in the evening by a visit to a motion picture theater. Previous to this they had taken a motor ride and attended a family dinner party. The report from Washington does not give the title of the picture that the President and his wife chose to see. It is safe to say that if it were given the producers of the picture might feature it in their advertisements.

## SUNDAY FILMS AT TROY

ALBANY, N. Y. (Special).—Motion picture theaters were opened in Troy Sunday night, the police being powerless to interfere because of an injunction obtained Saturday night from Justice Hasbrouck, but in Schenectady the theater owners made no efforts to open their doors, apparently made cautious by the arrests of last Sunday.

## MAE MURRAY MARRIED

Mr. Murray, Lasky star, was married recently in Los Angeles, to J. J. O'Brien, son of the late Miss O'Brien, once president of the New York Board School. The announcement was not altogether in the nature of a surprise, as Mr. O'Brien had been paying attention to Miss Murray for a long time. It was reported.

## UNIQUE FIGURE IN SERIAL

Art Otego, Real "Bulldogger," Has Role in Metro's "Great Secret"

In the serial, "The Great Secret," featuring Francis X. Bushman and Beverly Bayne, and which was released Dec. 25 on the Metro program, there is an underworld type—a character known as "The Rat"—that stands out with unusual force. In the spoken drama it would be called a character "bit." The characterization of this unit necessitated exactness in the matter of physique and expression, and Director William Christy Cabanne scrutinized his applicants for the part very carefully.

Not until one day while walking down Broadway did he meet the type he wanted, and then—irony of Fate—he turned out to be an old friend who had played in his Pacific Coast productions and who, now that Director Cabanne has located him, will remain in the East indefinitely. He answers to the name of Art Otego—his real one, too—and has some claim to a niche in the motion picture hall of fame.

The reason for Art Otego's presence in the East lies in the fact that he came here to take part in the ill-fated spectacle, "The Stampede," as a champion rider and "bulldogger" of wild steers. When the show failed at the Brighton Beach Speedway, Art thought he would give the East the once over before returning, and now, owing to the new serial, "The Great Secret," now being made at the studios of the Quality Pictures Corporation he has to remain here indefinitely.

Behind Art Otego, who is but twenty-eight years old, lies an exciting past. He was born in San Jose, Cal., of Spanish and Indian parents—a strain that always spells adventure.

## DEL RUTH IS BUSY MAN

Keystone Expert is Master of System at Studios

Hampton Del Ruth is a name that stands for scenarios, service and system in the script department of the Keystone Studio. Mr. Del Ruth has grown up with the Keystone, and is first lieutenant to him who is ruler of Keystone-ville, Mack Sennett. His knowledge of what his company wants is definite and detailed, and he himself gets out on sets and plans the working out of a story with the director to whom it has been assigned. He "sits in" with the staff writers in the preparation of a story and is present at its cutting. The making of Keystone is an art with which Mr. Del Ruth is entirely and personally familiar.

## PROGRESS OF "CIVILIZATION"

The one remaining piece of territory which has not been invaded by the omnipresent Thomas H. Ince spectacle, "Civilization," is the South. The film is making its way all over the rest of the world, but it has been reserved for the Southern States of the U. S. A. to be the last to grasp the opportunity. They are the last to succumb to the lure of the masterpiece.

E. R. Champion who is in charge of the spectacle for the South has gone to Florida in which State the picture will have its first showing. St. Augustine, Miami, Jacksonville, Orlando, and Daytona are among some of the cities that will show the picture forthwith.

Nathan Hirsch, president of the Civilization Feature Company, who control the exhibiting rights to the wonderful Ince spectacle, "Civilization," is the hardest man in the film business to see these days. Exhibitors from all over the Empire State are crowding his offices, each in an effort to be the first to show this play in his theater.

## BOOKING OF KEYSTONES

Because of a mistaken impression created by an advertisement in the trade papers of last week concerning Keystone Comedies, Charles Kessel, speaking for Messrs. Kessel & Baumann said:

"Since the advertisement of last week concerning the new open booking policy for Keystone Comedies has seemingly caused the belief that Keystone Comedies would be released independently of the Triangle offices, I wish to state that there is no ground whatever for this impression. As heretofore Keystone Comedies may be had only through the Triangle exchanges, and by arrangement with the Triangle Film Corporation or its associated organizations."

## PATHE SERIAL PLANS

"The Double Cross," noted elsewhere in this issue of THE MIRROR, is the one of first of four serials completed for release during the first six months of the new year. Announcement plans for the \$5,000,000 serial program for 1917 show that J. A. Boral, vice-president and general manager of Pathe Exchange, Inc., has planned far ahead to maintain Pathe's supremacy in the serial field.

Every episode of every one of the serials has been produced with a view to making it as great a box office attraction as a five reel feature. This is in line with Mr. Boral's serial policy of all star casts, feature productions and powerful dramatic stories by famous authors.

Eleven motion pictures in eleven months is the record of Carlisle Blackwell, the principal male star of the World Film Corporation, and by a curious coincidence the eleventh play on the list carries the title, "The Eleventh Hour." Mr. Blackwell has started upon another photoplay with the purpose of making the count an even dozen for 1916.

## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

"In the course of my stewing and fretting o'er plots and plays," writes Monte Katterjohn, staff writer, "an angle concerning the crediting of authorship and picturization came up here just recently and I have an idea the matter might interest you. The staff writer is given a half-baked plot to work into five reels, said plot or germ-of-idea being so frail in itself that it would not bat over a hundred. Now the author is given full credit on the screen and in all publicity for the story when it is released. The staff writer who altered everything in the script, shoved in the 'punch,' and rearranged every title is only credited with the picturization of the story. In all publicity his name is missing, though he put more into the story than any other individual. So I say that companies that credit the authorship of a story to the man who supplied the idea, and then say 'Picturized by So-and-So,' meaning the continuity writer, are doing their staff writers an injustice while flinging a lot of salt at the individual from whom they purchased the idea for \$50. I think the proper handling in a matter of this sort would be credit in publicity and on screen as follows: 'Picturized by Stephen Legree from the story by Matthias Braley.' This puts the name of the staff author ahead of the unsung and unheard of person who supplied the idea, yet credits with everything he or she is entitled to."

## More Observations

Mr. Katterjohn's observations are interesting but he fails to mention another angle of the credit system now frequently in effect. For example, Percival Horace McGlash, the author of sixteen of the best sellers, condescends to sell the movie rights to the Doorknob Film Concern. The Doorknob Film Concern, as per author's contract, permits Percival Horace to adapt his novel to motion picture purposes and then as promptly throws away Percival's manuscript and turns the novel over to a staff writer. Now there is art in adapting novels for motion picture purposes. The novelist, Percival Horace, although he "puts up" the novel stuff, is a tyro when it comes even to adapting his own stuff for the screen. He thinks it easy just to dash off the stuff, etc. He lugs in all the favorite passages, writes no subtitles at all, or none less than fifty words in length, and word paintings supplant action. The staff writer tells over Percival's novel, boils down the plot, retains the principal characters and, in short, makes a workable script therefrom. When the picture is completed, according to contract, Percival Horace McGlash's name adorns the screen and all the posters, and there isn't a press story sent out that does not mention the name of the novelist. The staff writer who burned the midnight oil in making a good screen story out of Percival's stuff is unhonored and unsung. Is it fair? We announce in clarion tones that it is not! Said staff writer or individual who made Percival's story possible for the screen should have equal credit. Percival couldn't do the work, you know!

## "Produced as Written"

And then that popular fiction "produced as written." No, do not think that the bears are the only ones guilty, many of the reals, also, are partial to fostering that polite fiction "my script was produced just as written." Why is it that Johnson Jones West, the well-known photoplaywright, will swear to high heaven that his script was produced just exactly as it was originally written. And the others will smile and nod their heads as if to say, "Yes, I have also many scripts produced just as they were written." Now the fact is, there isn't one photoplay script in a hundred produced just as written. This ruling applies to the best of writers. Even the staff writers who are supposed to turn 'em out better perfect will tell you that there are no scripts that appear as written. They may occasionally be produced as written, but they never appear on the movie screen just as originally

written. Hundreds of details make this impossible. There may be under or over footage. Subtitles may be changed, introduced or cut out, scenes may be transposed, and in fact it is virtually an impossibility to send out a photoplay as it was produced, much less as it was written. So when you hear some one say that his or her photoplay was shown at such a theater—and it appeared just as written, take that assertion with a grain of salt!

## There is a Demand—

Charles Pathe, head of the great motion picture concern that bears his name, says there is a demand for scenarios carefully prepared. He says: "The dramatic authors who, in general, consider the moving picture editors as pluffers of their works have not yet understood that the motion pictures, better than the theater, can lead them to fame and fortune if they devote to the making of a motion picture scenario the time, the attention and the thought which they bring to the writing of a play for the legitimate stage or any literary work. Yes, there is a repletion of theatrical works and a dearth of good motion picture productions, and I do not believe that I am putting forth a false statement in saying that the motion picture author does to exist. How is it that the workers of thought do not see that as in all branches of human activity, they must specialize, and this specialization should have as its object not to produce much, but to produce better than the authors more or less qualified are doing now, who, from time to time, and by mere chance, have temporarily become interested in motion pictures. I consider that the motion picture author and the dramatic author must form in the near future two classes absolutely distinct and separate, and I am convinced that, working evenly, the first will move rapidly than the second obtain the result which both hope to get from their work and their efforts. It is useless, I imagine, to demonstrate that the needs of the theater and motion picture, being respectively in the proportion of 1 to 100, the economic law of the offer and request will assuredly benefit the motion picture author in the same proportion. This question, of course, only moderately interests those already successful who, having attained glory and riches, have many reasons to continue to follow the paths which have given them fortune and celebrity; but I do not understand why the young authors do not consider motion pictures where they would find a less crowded path and one easier to follow, provided they produced only well studied, careful, and well-finished scenarios—the kind of work customary in all plays destined for the theater, which often necessitate a year's work and sometimes more. Two or three motion picture scenarios, I believe, should constitute the annual maximum of production of any author who has well understood the importance of his interests. In practice, we can state that the few men who have specialized themselves in this art, produce one or two scenarios per month, sometimes one per week. Such hastily written scenarios are bound to be mediocre, if not bad. Therefore the results are unsatisfactory and financially disappointing, not only for the author but for the exchange man and the distributor who puts the film on the market. To all producers to whom you desire to give advice, you can say: 'Adapt yourselves to do little, but do it well.'"

## QUARTERLY MEETING

The General Division of the National Association of the Motion Picture Industry will hold its quarterly meeting in January in the form of a dinner and entertainment. This was decided at a meeting of the Executive Committee of that division, held Dec. 21 in the association's rooms in the Times Building, New York.

The plans for the party will be in the hands of the Entertainment Committee, but the recommendation of the last meeting was that the dinner be given the latter part of January, Friday the 26th, being suggested.



## REPORTED GAIL KANE WILL BECOME A MUTUAL STAR

Said to Have Been Engaged for One Year  
—To Go West

That Gail Kane has been engaged by Mutual Film Corporation for 52 weeks at a salary approximating \$1,500 per week, is the report that has been received. It is understood Miss Kane will leave for California the second week in January, and that she is to be starred in special feature productions. Miss Kane was formerly a World film star, and is now with "The Harp of Life" company, headed by Laurette Taylor, at the Globe Theater, New York city. Miss Kane is noted as one of the most beautiful and talented women of stage or screen.

### BIBLE FILM CO. LAUNCHED

The news of the launching of the Bible Film company at Las Vegas, New Mexico, puts that town on the motion picture map once more. The assets of the National Bible Play Society have been taken over by this concern and in the spring production will start on their new property, the well-known Montezuma Hot Springs. The inter-denominational Board of Censors will supervise the output, which will consist solely of biblical subjects.

The man at the back of the Bible Film Company is Harry C. Grigsby, of Los Angeles. The officers are: President, Dr. A. L. Andrews, prominent churchman of Fort Worth, Texas; Harry C. Grigsby, vice-president and general manager, Roger Topp, a prominent Los Angeles business man is secretary-treasurer, while Phil H. LeNoir, formerly secretary of the Las Vegas and Albuquerque Chamber of Commerce and later secretary of the New Mexico State Fair, has the double post of director of publicity and scenario editor.

### TRICK CAMERAWORK IN "FAUST"

The California Motion Picture Corporation is making claims of world championship honors in the matter of "trick photography," basing its title thereon on its latest production, in which Beatrice Michelena is starred as Marguerite in an elaborate adaptation from "Faust."

Those who have seen the picture projected on the screen declare that its exposition of the witchcraft and dark arts of the fifteenth and sixteenth centuries is a most convincing bit of motion picture direction and photography.

Robert Carson, Frank Padilla and John Pender are the camera and laboratory force responsible for the "Faust" photoplay.

### JANUARY "PICTURE PROGRESS" IS FINE

The January issue of Paramount's beautiful pictorial magazine, "Picture Progress" has made its appearance and is one of the most beautiful and attractive motion picture publicity mediums that has ever been seen on bookstands or distributed in theaters. The January issue totaled one hundred thousand copies, and is one of the best that has been put forth by Editor H. I. Day.

### SELLS CHAPLIN RIGHTS

A record sale has just been closed between the Lone Star Film Corporation and John Carlson for the rights to the Chaplin-Mutual Series for Scandinavia. The sale was negotiated and concluded by Chester Becroft, who is now operating as an independent exporter of films. This is the third Chaplin deal that Mr. Becroft has closed, each sale calling for a sum of money that has astonished even those who were most confident in the unusual drawing power of the \$670,000 a year comedian.

### DIXIE FILM ACTIVE

The Dixie Film Corporation, with producing headquarters at Chicago and Jacksonville, Fla., will distribute their products through state rights mediums, and "Tempest and Sunshine" and "Just a Song at Twilight," their first two productions, are now about ready to market.

John W. Heney, of Heney and Hawkins, is the central distributing medium. Evelyn Greeley and Pedro de Cordoba are the principal players.

### FINAL WEEK OF "INTOLERANCE"

The number of organizations presenting D. W. Griffith's "Intolerance" was increased recently by openings in Philadelphia at the Chestnut Street Opera House, in Pittsburgh at the Pitt Theater and in Montreal at His Majesty's Theater.

The first-night houses in all three cities were distinguished by the number of local notables and society people present.

This week will be the final one of the big spectacle's long and successful run at the Liberty Theater, New York.

### "JOAN" HAS ITS PREMIERE

Based on the life of the immortal Joan of Arc, a motion picture production in ten parts entitled "Joan the Woman," directed by Cecil B. De Mille, with Geraldine Farrar in the role of Joan, began an engagement of indefinite length Monday night in the Forty-fourth Street Theater.

### ALLISON IN ATLANTA FOR PATHE

George R. Allison, known as one of the best exchange managers in the South, is to again assume charge of Pathe's Atlanta office. Everybody in the industry knows "George R." and exhibitors south of the Mason and Dixie line swear his word is as good as a government bond.

A splendid advertising and publicity man, as well as a thorough business executive, who has had years of training in the theatrical and film business, Mr. Allison ranks among the leaders of Pathe's star organization.

Immediately preceding his former two years with Pathe, Mr. Allison acted as manager for the General Film Company and was the original pathfinder in the South for their larger feature productions when they distributed them from separate branches several years ago.

J. A. Berst, vice-president and general manager of Pathe, welcomes Mr. Allison's return. "It is this type of man," he says, "that is making the sales organization which C. R. Seelye is building for us such a marked success."

### KALEM TO EXPAND STUDIOS

Safely packed away in the suitcase carried by William Wright, of the Kalem Company, when he left this past week for California, were the plans for a new indoor studio to be erected immediately in Glendale.

It will be equipped with the very latest illuminating devices and will provide room for several companies to work at the same time. The new glass-topped studio will triple Kalem's producing capacity, and it will also guard against any delays that might be caused by California's freaky weather; the outdoor studios will also be used, but they are only practicable when the sun shines.

Kalem's 1917 policy, as announced, calls for nothing over two reels in length. Its determination to stick to the short-length pictures that are the logical kind for the smaller theaters to exhibit, is also based upon carefully tabulated statistics which prove, to Kalem's satisfaction, that one and two reel features are as necessary to the industry as films of greater length.

### ROTATION IN VITAGRAPHS

As a guarantee to all exhibitors using Vitagraph program releases and to assure them that the product never will fail them, regardless of season or circumstances, Walter W. Irwin, general manager of Vitagraph-V. L. E. E., has completed arrangements with Greater Vitagraph for a new system of releases. Henceforth all the Blue Ribbon box-office stars will be seen regularly in rotation every six weeks.

### STRAND GETS ARTCRAFTS

The management of the Strand Theater has signed a contract with the Artcraft Pictures Corporation whereby all Mary Pickford and George M. Cohan features will be shown at the Strand Theatre exclusively in New York city.

BRYANT WASHBURN, Broadway leading man, has just rejected an offer for twenty weeks on the stage at his own price.

### IN THE STUDIOS AND OUT

WITH A GERMAN DIRECTOR, a Russian cameraman, an English assistant director and a French property man, strict neutrality had to be observed in the executive ranks during the making of the Triangle-Fine Arts Civil War drama, "The Little Yank," starring Dorothy Gish.

THELMA SALTER, with whom Frank Keenan will soon be co-starred in the Triangle-Kay Bee production, "The Crab," is the youngest member of the Ince acting forces at Culver City, but is considered by some competent judges to possess more talent than many of her associates three or four times her age. It is expected that the general army of film fans will acquiesce in this opinion when "The Crab" is released some time next month.

JACK W. JOHNSTON, prominent member of the Lasky players, has been loaned to the Morosco-Pallas studios and is now appearing in support of House Peters and Myrtle Stedman under the direction of E. Mason Hopper.

JACK RICHARDSON, the motion picture star, who recently joined the Selig Company, was a medical student for two years.

ANOTHER large feature production is nearing completion at the Los Angeles studios of the Selig Co. The feature film, directed by Colin Campbell, exposes the workings of a crime syndicate. The cast is said to be a perfect one and the settings are both tasteful and elaborate.

# TRIANGLE

RELEASES FOR WEEK OF JANUARY 7<sup>TH</sup>

WILLIAM S. HART

in

"TRUTHFUL TULLIVER"

KAY BEE

An appealing, plausible, powerful drama of the old West. William S. Hart's physical energy and force, his intense personality have full sway in this, one of the strongest plays he has ever had. The whole picture throbs with life and people, with big problems and manly deeds.

Exhibitors know that HART is a 100% box office attraction

DOROTHY DALTON

CHARLES RAY and LOUISE GLAUM

in

"THE WEAKER SEX"

KAY BEE

A thrilling and convincing drama with a vital theme. Such a cast! Every role of importance is filled by an artist.

The Moving Picture World says:

"The whole release constitutes a valuable contribution to the art of motion-picture production."

Beginning the week of January 14th, the Triangle Program will consist of six reels released on Sunday and six reels released on Thursday. There will be two five-reel subjects made by Kay Bee or the Fine Arts Company, as before, each accompanied by a one one-reel Triangle Comedy.

# ROBERT T. THORNBY

Producer---World-Paragon Pictures

CURRENT RELEASES:

"HER MATERNAL RIGHT," with Kitty Gordon

"BROKEN CHAINS," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

Charles M. Searcy

FEATURE DIRECTOR

# RICHARD RIDGELY

DIRECTOR

Current Releases—Paramount Pictures—"THE MARTYRDOM OF PHILIP STRONG"  
Kline-Edison-Selig-Excess—"A MESSAGE TO GARCIA"

# EDWARD JOSE ADELE LANE

ASTRA—PATHE

Address care DRAMATIC MIRROR.



## "FOOLISH VIRGIN" PLEASES CRITICS

Selznick's Second Clara Kimball Young Picture Shown in Various Cities Meets Success

"The Foolish Virgin," Clara Kimball Young's second Selznick picture, a screen version of Thomas Dixon's novel, made its appearance on the screens of New York and Chicago theaters with triumphant success. It is being hailed everywhere as a most worthy successor to her first Selznick offering, "The Common Law." Many critics in fact lauded the new photoplay as an even greater production than the first.

Herbert Brenon has returned from St. Augustine, Florida, where he passed nearly two weeks in making more than a hundred scenes for his next Selznick-Pictures production, "The Eternal Sin," in which

Florence Reed will be seen as Lucretia Borgia. "The Eternal Sin" is now almost completed, the few remaining episodes being interior scenes, elaborate settings for which were built in the big studio on Hudson Heights while the company was in the Sunny South.

Robert Warwick, the stalwart and handsome favorite of the films, has nearly completed the first of his own producing company's pictures under the Selznick banner, an adaptation of the stirring detective drama, "The Argyle Case." The production is being filmed under the direction of Ralph W. Ince.

### "GIRL PHILIPPA" PREMIERE

Vitagraph's screen version of Robert W. Chambers's famous novel, "The Girl Philippa," with Anita Stewart in the title role, will have its premiere at the Rialto, New York, Sunday and will be the week's feature. Doors will open at the theater at 10 o'clock every morning for this attraction.

"The Girl Philippa" is said to be the rarest of special photoplays, a highly dramatic production which depends upon its story, its acting and the simplicity of theme for its appeal.

### McCLURE SALES FORCE

McClure Pictures has engaged Joseph Patterson, former special representative for the V. L. S. E. New York office, and C. B. Price, formerly general manager in Canada for Mutual, to take charge of the selling campaign for the "Seven Deadly Sins," the series of seven five-reel features that is to be released by Superpictures, Inc., through the Triangle exchanges in January.

## DEADLY GOLF BALL USED IN NEW BEBAN FILM

Morocco's "His Sweetheart" Involves Use of Odd Weapon of Revenge

There is a novel twist to the story of "His Sweetheart," in which George Beban is to be starred on the Paramount Program by the Oliver Morosco Photoplay Company, in that the innocuous golf ball is turned into a deadly weapon by the Italian in his search for revenge. The familiar stiletto and the poison vial give way to a new method of extermination which is the invention of George Beban and Lawrence McClure, the authors of the story.

Donald Crisp is the director, and the cast includes Helen Jerome Eddy, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kerna, Robert E. Holman, J. N. Leonard, Cecil C. Holland and Charles Yorba.

## HAMPTON ANNOUNCES ELIMINATION OF "FOOTAGE"

General Film to Place Its Business on Percentage Basis

The following significant announcement has been made by Benj. B. Hampton, president of General Film Company, over his signature:

"From the day of its start—as the pioneer distributing medium of motion pictures—until now, the General Film Company has conducted its business on the basis of footage. That is, the company has leased, or purchased, film from the manufacturers enjoying the privilege of distributing through its exchanges. This film has been paid for at a certain price per foot. The exchanges, or branch offices, have dealt with the exhibitor on practically the same basis, charging the exhibitor a specified sum for a 'program' of so many reels a week. In the early days of the industry this was an excellent system. In fact, it was practically the only method by which the exhibitor could be assured of a steady program of consistent quality.

"The demand of the present seems to call for a different method of handling the business. While in the great majority of theaters the demand is still for the reliable 'program' of General Film, there are many exhibitors who want to use some of the longer subjects, usually known as 'features' with the shorter 'program' items.

"To meet this condition the manufacturers who constitute the board of directors of General Film Company have voted unanimously to do away with the footage system and to place the entire business on a percentage basis. This change takes place Jan. 1, 1917. Likely this is the most radical change ever made in the industry and I feel that its effects will be of untold value to exhibitors and theatergoers everywhere.

"General Film programs have justly earned the reputation of regularly carrying the highest grade short-length product in

the world. This revolutionary change means that they will be even better. In fact, I think I am within the facts when I predict that within a few months theatergoers will see short features of a quality heretofore believed impossible. This prophecy is based on the sound reason that now the best producers can afford to spend more money than was possible under the old system. With each picture renting solely on its own merits, the good short picture will have an opportunity to earn to its fullest capacity. For the first time in the history of the industry the manufacturer is justified in making masterpieces of his one, two and three-reel subjects—because now he knows he can get the money out of them.

"Every picture produced under this new system will be a 'feature' no matter what its length may be.

"In addition to the shorter subjects, General Film will soon announce a definite plan of releasing longer pictures. 'Footage' will not be first in these photoplays. They will be boiled down to whatever length is right. A 5,000 foot 'feature' that needs to be cut to 4,000 feet will be cut and dramas that would move quickly through 3,500 feet will not be padded out to 'five reels'.

"In addition to the pictures now known to the trade as 'features' General Film will distribute special plays of five to ten reels in length.

"In short, we plan to develop our distribution to handle everything needed by everyone—from the greatest to the humblest."

### VITAGRAPH GIVES TURKEYS

Even though prices on the popular turkey soared high this Christmastide, the smallest factory workers of the Vitagraph Company enjoyed "the" bird at their dinner on Christmas Day.

In keeping with its annual custom the Vitagraph Company ordered hundreds of turkeys, ranging from twelve to fifteen pounds to be presented to all the workers from stars to stagehands the Saturday before Christmas.

## PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players			Star		
Dec. 18	Traveling Salesman—Comedy		Frank McIntyre		
Dec. 25	Snow White—Fairy Play		Marguerite Clark		
Jan. 1	The Slave Market—Drama		Pauline Frederick		
Jan. 8	Great Expectations—Drama		Louise Hoff and Jack Pickford		
LASKY			Leo-Tellegen		
Dec. 14	Victoria Cross—Drama		Blanche Sweet		
Jan. 4	The Evil Eye—Drama		Mac Murray		
Jan. 11	A Mormon Maid—Drama		Fanny Ward		
Jan. 18	Betty to the Rescue—Drama		Marie Doro		
Jan. 25	Lost and Won—Drama		Wallace Reid and Anita King		
Jan. 28	The Golden Fetter—Drama				
PALLAS			Vivian Martin		
Dec. 21	The Right Direction—Drama				
MOROSCO			Kathlyn Williams		
Dec. 28	The Redeeming Love—Drama		Thomas Holding		
Jan. 18	The Happiness of Three Women—Drama		Houma Peters, Myrtle Stedman		
Jan. 25	His Sweetheart—Drama		George Beban		
PATHE GOLD ROOSTER FEATURES Thanhouser			Frederick Ward		
Dec. 17	King Lear—Drama		Little Mary Sunshine		
Dec. 24	Joy and the Dragon—Drama		Vincent Herrano		
Jan. 7	A Modern Monte Cristo—Drama		Valkyrien		
Jan. 21	The Image Maker of Thebes—Drama				
Astra			Charles Gotthold, Montague Love,		
Dec. 10	The Challenge—Drama		and Helen Chadwick		
Jan. 14	Kick In—Drama		William Courtenay, Mollie King,		
			and Susanne Willis		
Greater VITAGRAPH V. L.			S. E. INC.		
Dec. 18	Whom the Gods Destroy—Drama		Alice Joyce, Harry Morey, and Marc		
Dec. 25	The Ninety and Nine—Drama		MacDermott		
Jan. 1	The Soul Master—Drama		William Courtenay and Lucille Lee		
Jan. 8	The Man of Mystery—Drama		Stewart		
Jan. 15	Indiscretion—Drama		Earle Williams		
Jan. 22	Her Right to Live—Drama		E. H. Sothorn, Charlotte Ives,		
			Lillian Walker		
			Peggy Hyland and Antonio Moreno		
UNIVERSAL RED FEATHER			Claire McDowell and Ray Stewart		
Dec. 18	Mixed Blood—Drama				
Jan. 1	Polly Put the Kettle On—Drama		Ruth Stonehouse and Jack Mulhall		
Jan. 8	Fighting for Love—Drama				
BRADY—WORLD			Clara Kimball Young		
Dec. 18	The Rise of Susan—Drama		E. K. Lincoln and June Elvidge		
Dec. 25	The World Against Him—Drama		Alice Brady		
Jan. 1	A Woman Alone—Drama		Gail Kane and Carlyle Blackwell		
Jan. 8	On Dangerous Ground—Drama		Robert Warwick, Gerda Holmes, and		
Jan. 15	The Man Who Forgot—Drama		Doris Kenyon		
Jan. 22	The Bondage of Fear—Drama		Ethel Clayton, Rockcliffe Fellowes,		
Jan. 29	Little Wakes Up—Comedy		Arthur Ashley and Henry Hull		
			Marie Dressler and Johnny Hines		
AMERICAN			Mary Miles Minter		
Dec. 18	The Innocence of Lisette—Drama				
MUTUAL			Kolb and Dill		
Dec. 11	Lonesome Town—Comedy-Drama				
TRIANGLE Fine Arts			Douglas Fairbanks		
Dec. 17	The Matrimaniac—Com. Drama		Beulah Love		
Dec. 24	The Heiress at Coffee Dan's—Drama		Gish		
Dec. 31	The House Built Upon Sand—Drama		Dorothy Gish		
Jan. 14	The Little Yank—Drama				
Kay-Bee			Frank Keenan		
Dec. 17	The Sin Ye Do—Drama		Clara Williams		
Dec. 24	Three of Many—Drama		Dalton-Markey-Hickman		
Dec. 31	The Female of the Species—Drama		W. S. Hart		
Jan. 7	Truthful Tulliver—Drama		Dalton-Glaum		
Jan. 14	The Weaker Sex—Drama		Keenan-Margery Wilson		
Jan. 14	The Bride of Hate—Drama				
BLUEBIRD			Violet Mercereau		
Dec. 18	The Honor of Mary Blake—Drama		Julian Rupert		
Dec. 25	The Right to Be Happy—Drama		Cleo Madison		
Jan. 1	Black Orchids—Drama		Dorothy Phillips		
Jan. 8	The Piper's Price—Drama		Ella Hall		
Jan. 15	Her Soul's Inspiration—Drama		Franklyn Farnum		
Jan. 22	The Devil's Pay Day—Drama				
METRO Pictures			Ethel Barrymore		
Dec. 18	The Awakening of Helena Richie—Drama		Ethel Barrymore		
Jan. 15	The White Raven—Drama				
Popular			Emmy Wehlen		
Jan. 1	Vanity—Drama				
Columbia			Mabel Tallaferrro		
Jan. 8	A Wife by Proxy—Drama		Viola Dana		
Jan. 22	Threads of Fate—Drama				
Yorke			Harold Lockwood and May Allison		
Dec. 25	Pidgin Island—Drama		Harold Lockwood and May Allison		
Jan. 22	The Promise—Drama				
K. E. S. E. SERVICE			Richard Travers		
Dec. 18	The Phantom Buccaneer—Drama		Henry Walthall		
Dec. 25	The Truant Soul—Drama				
EDISON			Mabel Trunnelle, Robert Connors		
Dec. 11	A Message to Garcia—Drama		Marc McDermott, Mirian Nesbitt		
Jan. 1	The Last Sentence—Drama				
ART DRAMAS, INCORPORATED			Gertrude McCoy		
Dec. 21	The Lash of Destiny—Drama		Jean Sothorn		
Dec. 28	Whose Taketh a Wife—Drama		Dorothy Bernard and Jack Sherrill		
Jan. 4	The Rainbow—Drama				
FOX FILM CORPORATION			George Walsh		
Dec. 18	Island of Desire—Drama		Valencia Suratt		
Dec. 25	The Victim—Drama		George Walsh		
Jan. 1	The Island of Desire—Drama		William Farnum		
Jan. 8	The Price of Silence—Drama		Theda Bara		
Jan. 22	The Darling of Paris—Drama		Milton Sills		
Jan. —	The Honor System—Drama				
SPECIAL AND STATE RIGHT FEATURES			C. Aubrey Smith		
FROHMAN			Alla Nasimova		
Nov. —	The Witching Hour—Drama		Clara Kimball Young		
SELENICK			Norma Talmadge		
Nov. —	War Bride—Drama		Kitty Gordon		
Nov. —	The Foolish Virgin—Drama		Robert Warwick		
Nov. —	Panther				
Dec. —	Vera, the Medium—Drama				
Dec. —	The Argyle Case—Drama				
ARTCRAFT			Mary Pickford		
The Pride of the Clan—Drama					
HARPER FILM CORPORATION			King Baggott		
Nov. —	"Civilisation."				
KING BAGGOTT			King Baggott		
Dec. —	"Absinthe"—Drama				
SERIALS or Series			Lass of the Lumberlands—Signal Mutual		
Nov. 6			Beatrice Fairfax—International		
Nov. 13			Crimson Stain Mystery—Consolidated		
Nov. 20			Yellow Menace, "Aeroplane Accident"—Unity		
Dec. 25			The Great Secret, No. 1—Metro		
Dec. 27			Girl from Frisco, "The False Prophet"—Kalem		
Dec. 29			Grant, Police Reporter, "A Mission of State"—Kalem		
Dec. 30			Hazard of Helen, "A Race With Death"—Kalem		
Dec. 31			The Shielding Shadow, "Absolute Black"—Pathe		
Dec. 31			Pearl of the Army, "Somewhere in Grenada"—Pathe		
Jan. 1			Patria—International		
Jan. 8			Seven Deadly Sins, "Envy"—McClure.		



## AROUND THE TABLE

As the members of the Cormorants Club entered the Cafe Nemo they noted the lugubrious aspect of the Truculent Poet, who had preceded them and sat dejectedly in his favorite corner gazing with disfavor at his mug of ginger ale. To their solicitous inquiries he shook his head dolefully:

"When a swab has misfortune hit him in the neck twice in the same week," he remarked, gloomily, "it's time for him to be heading either for Sailors' Snug Harbor or seekin' a berth in Davy Jones's locker." He paused and drank copiously from his mug. "First off," he proceeded, "while I was walkin' down Broadway the other day with that news hound, Fritz Tidden, a horse chased me. It wouldn't have been so bad if it had been a fine animal like Astor's pet pony, but this was an onerous mudcow of a delivery horse. I had more trouble than a full-rigged ship in a gale dodgin' him. The news hound sat on the curb and laughed at me like a rum-soaked beachcomber. Douse my topknots, it was awful. An' to make matters worse, they tried to make me believe that I yelled, 'help. Ochs, alludin' to my boss, an' that the fool horse thought I bawled 'oats' and came after me all the harder. Then the other day, to cap the climax, I lost my cane that I've been carryin' for years. It was made from a broken spar of the old scow *Purdy*. I guess I'm about ready for the boneyard where all good ships go, sooner or later," and he brushed away a furtive tear with the sleeve of his pea-jacket.

"Speaking of dogs," remarked the Gentle Critic, smiling whimsically, "Charlie Murray of Triangle-Keystone, is said to have received a remarkable invitation the other day. You see, he's got to be an institution out in Los Angeles and is very popular. Well, this is what he received recently: 'Dear Charlie Murray: 'My dog "Susie," has just had five pups—all of them died except one. 'Will you come and name him after yourself, as I want him to be a movie queen. 'There will be a party—Susie, the little dog, and five fellows will be there. 'I am 9 years old and look like you. My dog is a bull terrier. 'Please come. 'JOE MORENO, '618 First Ave., City. 'Come at 4 o'clock the day before Christmas.'"

The Truculent Poet brightened perceptibly and removed from his coat a suspicious sheaf of grimy papers. "I got a few verses here," he began, "which I'd like to read to you—" he paused, and continued: "You know how Joe La Rose, who is sort of bo's'n's-mate to Cap'n. Rothapel at the Bialto Theater, squirted mignonette perfume through atomizers into the audience when they were runnin' 'The Witching Hour'—so's the talk about 'the ghost of a dead and gone bouquet' would have a real effect? Well, I was there an' it inspired me to beat the band, so I hurried up to the office and dashes this off." He cleared his throat and read:

"Once in the days when my heart was young  
I loved a gal that was fair to see:  
The odor of onions about her clung—  
Alas, she is now but a memory.  
But whenever I pass a free lunch place  
Where they're cookin' a good old Irish stew,  
The tears they trickle down my face  
An' I think of that gal what once I knew—"  
A series of deep groans greeted the con-

clusion of this epic and the T. P. settled back with a growl of disgust.

"Which reminds me," interjected the Orator, "that, according to Terry Ramsaye, a small girl wrote Mary Miles Minter recently to request information as to whether she had ever appeared in 'cereals.'"

The Truculent Poet grunted: "Well," he growled, "I've seen actresses playin' 'mushy' parts—"

Someone dropped a piece of ice down his back and he desisted quite suddenly.

"How do you like Brother Ben's Portmanteau Projection room up at Paramount office?" asked the Gentle Critic.

"Fine," declared the Orator, "but our friend, here, the Man in the Corner, confided to me recently that he did not approve of it. I was disposed to wonder at this, until I watched him during a trade showing the other day. You know that fine mahogany table at one side of the room? Well, sir, I saw our friend standing in front of it absent-mindedly, trying vainly to find the brass foot rail. He says now that drinks should be served there, because the place makes him thirsty."

"I went to see 'Intolerance' for the first time the other night," remarked the Man in the Corner, "and I'm telling you it's one of the finest things I've ever seen—I don't see how even David Wark Griffith is going to do anything better, do you?"

"Speakin' of 'Intolerance,'" broke in the Truculent Poet, "makes me think of a verse I wrote—I'll recite it for you. And before they could stop him he began: 'What makes folks sneer when I recite? My poems which I know are bright? What makes you laugh when Pete Schmidt's eye is colored like blueberry pie? What makes press agents all look glum When critics say a picture's bum? What makes the film reviewers sore When they hear Peter Milne snore? What makes you look at me askance? Why nothing but Intolerance!' The Truculent Poet ducked quickly to avoid the shower of missiles which follow this atrocity.

"Well," sighed the Orator, "soon the new year will have started on its course—do you know, boys, I'm beginning to feel old. In honor of these little gatherings, of the advent of 1917, and of the glorious business of motion picture making, I, myself, have written a few lines in a serious vein, and I trust you will bear with me while I render them."

"Avast there, 'atween decks," cried the Truculent Poet, "you're tryin' to steal my thunder. I'm the only poetic swab in this ship's company. If I—"

"Keep still, let him recite—" they interrupted, and as the T. P. shook his head and subsided the Orator arose, and with a graceful gesture gave the following:

"What will the next year's reel unwind  
When this year's scenes have faded out?  
Will the Great Director be as kind?  
Ah, well, we can not harbor doubt—  
Above our heads the same Stars shine,  
Dissolved before the morning's sun.  
We may not steal time to repine  
O'er work that we have left undone.  
Nor stop for retakes now, lest we  
Should break the continuity.  
Onward and on still we must go—  
To the end of Life's scenario."  
Quietly the coterie finished the ale remaining in their glasses and drifted out into the "stilly night."

**NEW MANAGERS FOR K.E.S.E. BRANCH**  
B. M. Moran, who has been traveling through the West and Northwest as a special representative of George Kleine, has been assigned manager to the Kleine-Edison-Selig-Essanay New Orleans Branch, where, until Monday, Dec. 18, J. C. Ragland was in charge.

Mr. Moran is expected to stimulate greatly the business at the New Orleans Branch. He brings with him a thorough knowledge of the needs of exhibitors and interprets correctly the word "service" as used in connection with a big film exchange.

**NEW PARAMOUNTS**  
The "weekly trips around the world" Burton Holmes has been conducting for Paramount are now taking the fellow-travelers into a beautiful section of Montreal, and in the fiftieth "little journey" Mr. Holmes will take his fellow-travelers to visit Montreal, old and new. The picture will be released by the Paramount Pictures Corporation, January 15th.

The Paramount single-reel comedy for the week of January 8th will be "Braving Blazes," a Black Diamond comedy produced by the United States Motion Picture Corporation.

**BENDIX BUREAU SELLS FILM**  
The World Film Corporation has bought the motion picture rights of the play "The Lady of the Mirror" by Justine Lewis, through the Bendix Music Bureau, which has recently instituted a Play Department.

**JOAN ON FIFTH AVENUE**  
If Joan of Arc should come to life today and ride through the traffic on Fifth avenue, New York, she could not arouse more interest and discussion than the young woman who has been doing precisely this thing during the past week. Daily between eleven and three o'clock Miss Marie Ward attired in a white and silver suit of armor, mounted on a white horse with white and gold trappings, rode through the traffic on Fifth avenue. Miss Ward has ridden winners of women's saddle classes at the national and other horse shows. She rode on Fifth avenue in order to create interest in the exhibition in the Forty-fourth Street Theater of Cecil B. De Mille's photoplay "Joan The Woman," in which Geraldine Farrar appears as Joan of Arc.

**NEW TRIANGLES**  
Frank Keenan and Margery Wilson and Dorothy Gish are the stars of the Triangle feature releases for Jan. 14. Keenan and Miss Wilson appear in a Kay Bee production of life in Louisiana before the war, when yellow fever was a constant menace and slavery a commonplace. The title of this feature is "The Bride of Hate," and it was written by John Lynch and directed by Walter Edwards. Dorothy Gish is starred in a Fine Arts play of Civil War times entitled "The Little Yank," written by Roy Somerville and directed by George Siegmann.

## SCOTT SIDNEY

Director

PARAMOUNT

"THE ROAD TO LOVE," with LENORE ULRICH.

TRIANGLE

"THE DESERTER," with CHARLES RAY.

"BULLETS AND BROWN EYES," with BESSIE BARRISCALE.

"MATRIMONY," with JULIA DEAN. "WAIFS," with JANE GRAY.

"THE GREEN SWAMP," with BESSIE BARRISCALE.

"THE WIND IDOL," with KATHERINE KAELED.

"THE PAINTED SOUL," with BESSIE BARRISCALE.

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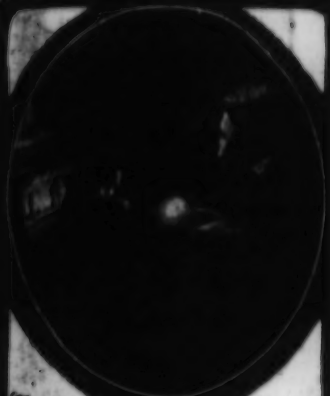
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